

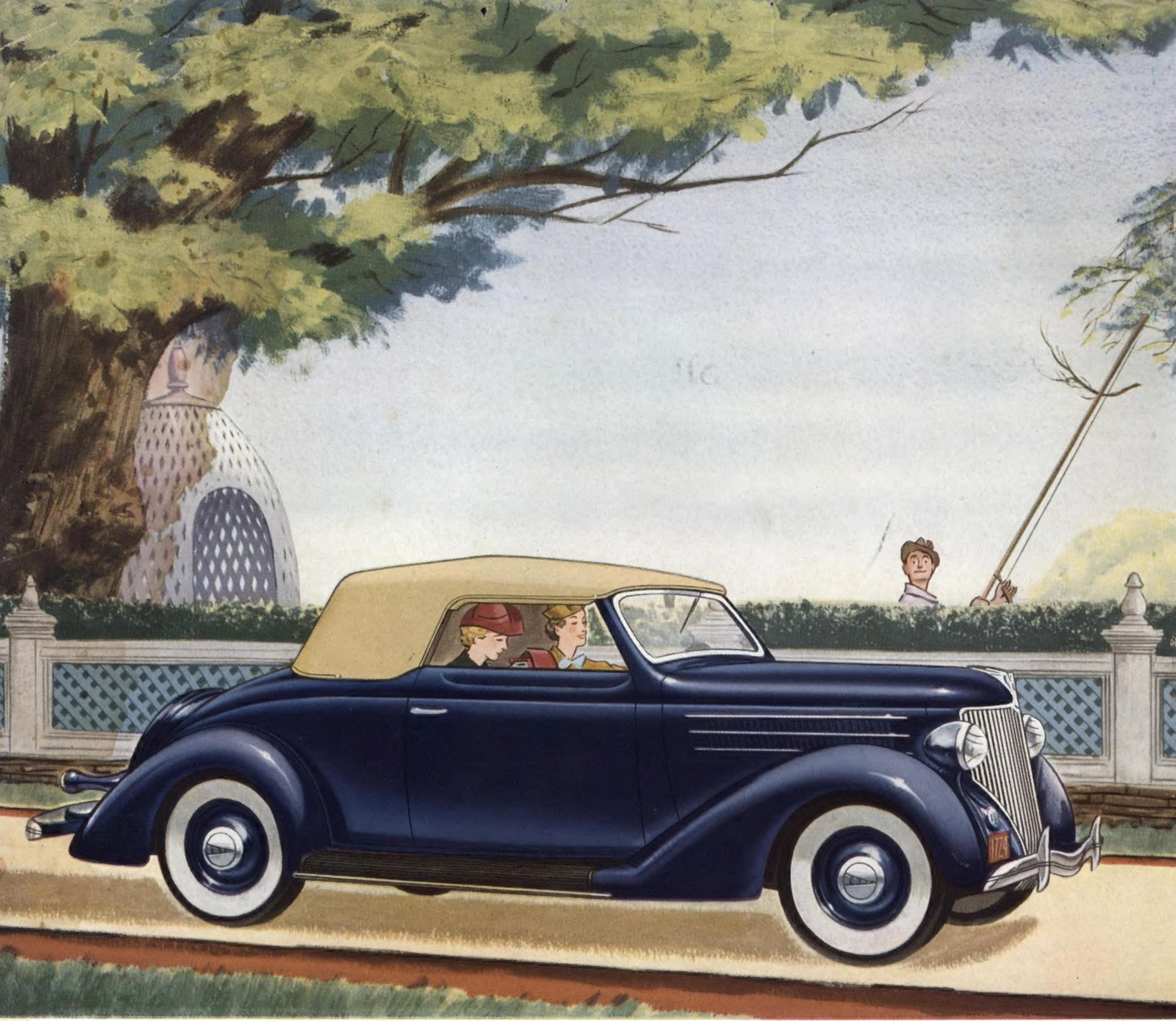
VOGUE

incorporating
VANITY FAIR

J. Roy

BEAUTY AND MIDSEASON OPENINGS • JUNE 1, 1936 • PRICE 35 CENTS

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THE NEW FOUR-PASSENGER CLUB CABRIOLET

“Watch The Fords Go By”

Most often “it’s a Ford” that steps out ahead at the traffic light. And does it so easily! No fuss or effort. Seems to just glide away in a smooth-flowing surge of power. . . . There’s no surprise at this alert acceleration—you’ve come to expect it of a V-8. For many months, motorists have seen the Ford set the pace in traffic, on hills and on the open road. Frequently, you have heard it said—“The V-8 engine is the finest engine Ford has ever built.” . . . Today’s Ford gives you modern V-8 performance, with outstanding reliability and low cost. Its economy has been proved on the road by nearly three million Ford V-8 owners. . . . Each year the Ford brings you more in value—each year it costs less to run.

THE FORD V-8

\$25 A MONTH, WITH USUAL DOWN-PAYMENT, BUYS ANY NEW FORD V-8 CAR ON NEW UCC $\frac{1}{2}$ PER CENT PER MONTH FINANCE PLANS

TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS

FIFTH AVENUE & 37TH STREET, NEW YORK



STERLING SILVER, CREAM BOWL \$21, VASE \$42, BOWL WITH ENAMELLED KNOB \$125, CANDLESTICKS TO MATCH \$30 EACH, COFFEE SPOONS \$19 A DOZ. ENGLISH CHINA PLATES \$48 A DOZ., GLASS CIGARETTE BOX \$9

MERCHANDISE OF GOOD VALUE
AND FINE QUALITY

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

Recognized Excellence



Designed by Molyneux
—courtesy J. Weinig & Son, New York City.

This cape available only through leading retail stores.
Write J. Weinig & Son, 333 Seventh Avenue, New York City.



A few things in the world bear a mark of quality which is beyond dispute. Sterling for silver; the 18-karat mark for gold; a bank cashier's signature on a certified check. In the field of furs, there is only one. That is the Fromm Medallion on a silver fox. It is the only symbol of its kind in the fur world; and it means that the deep, luxurious quality of Fromm pelts, *bright-with-silver*, is no accident. This beauty, this luxury, are the results of expert, scientific breeding; the Fromm Medallion is the symbol of *pedigree*—your guarantee of authenticated first quality. **FROMM BROTHERS, INC., Hamburg, Wisconsin.**

KNOW THE PEDIGREE OF THE SILVER FOX YOU BUY

This medallion is sealed to
the nose of every genuine
Fromm-Pedigreed Fox. To



receive the free pedigree of
the silver fox you purchase,
mail the medallion to Fromm.

FROMM

Bright with Silver
PEDIGREED FOXES



FEATURED BY FOREMOST DESIGNERS
SOLD BY THE FINEST STORES

Keep cool in
**EVERFAST
 DIMITY**

6.50

This attractive little frock shows you how to be cool and chic no matter how hot the weather gets. It is nicely made of Everfast novelty dotted dimity (fast to sun and suds) and has the coolie collar that is one of the important style motifs of the season. Ricrac braids trim the collar, sleeves, and belt. The skirt is gores, for comfort and becomingness. Blue, pink, yellow, or beige.

Sizes 12 to 20.

MAIL

ORDERS

FILLED

Best & Co.

FIFTH AVENUE

GARDEN CITY
BROOKLINE

MAMARONECK
ARDMORE

EAST ORANGE
JENKINTOWN





LIPSTICK



Man-tailored slacks in the new silk-worsted. Gray, navy, beige, \$15. Bright Martinique paisley set—bundle, bandana and halter, \$12. Broadstrap beach sandal, leather, \$6

Full-length cabaña coat in sail-white alpaca, with sea shell buttons. Over halter-top pajamas—red, navy, rust, shell-printed in white. Together, \$55

Figure-perfect *maillot* in a new raised weave. Turquoise, royal, white, \$10. Crinkled rubber bathing cap, royal or red with white. Also all white, 75c

Knit wool beach coat, lattice-stitched. Raspberry, royal, white, \$20. Bathing suit to match, \$12. Canvas fish beach bag, rubber lining, zipper closing, \$4

Pleated alpaca shorts—royal, yellow, gray, pale blue, rust, white, \$7. Shaped linen halter—royal, white, rust, red, \$7. New—jacquard-weave lastex belt, 75c

ON THE PLAZA • NEW YORK
**BERGDORF
GOODMAN**
5TH AVENUE AT 58TH STREET



Personal Tribute to a Happy Bride

To some brides you give presents because you must — but to others you give because you really want to. These latter gifts you choose carefully, lovingly, with a desire to bestow lasting happiness.

For such brides and such gifts International Sterling suggests the silver that is shown here. These lovely pieces of sterling were specially selected because they have proved to be the gifts that brides like best. They are all surprisingly moderate in price.

Consult the list below for the shop in your vicinity which can show you all these fine examples of the silversmiths' art.

At these Smart Shops

ALBANY The Van Heusen Charles Co.
ALLENTOWN W. H. Appel
AMSTERDAM Oliver's Jewelry Shop
ATLANTA Myron E. Freeman & Bro.
BATAVIA Francis & Mead
BATON ROUGE Rider Jewelry Co.
BEAUMONT Beaumont Floral Co.
BIRMINGHAM Jobe-Rose Jewelry Co.
FALL RIVER Mason & Dube, Inc.

BRIDGEPORT Henry C. Reid & Son
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DANBURY F. L. Wilson Co. Inc.
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FITCHBURG Rice & Co.
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GLOVERSVILLE A. D. Norton Co.
HARTFORD Lux, Bond & Green, Inc.
HAZLETON Sylvester Engle, Jeweler
HONOLULU, T. H. H. F. Wichman & Co., Ltd.
INDIANAPOLIS Julius C. Walk & Son
KANSAS CITY, MO. Jaccard Jewelry Corp.
LAKE CHARLES Kushner Bros.
MILWAUKEE Rank & Motteram Co.
LANCASTER Appel & Weber, Inc.

LAS VEGAS M. W. Davis & Co.
LEWISTON Barnstone-Osgood Co.
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LOS ANGELES Barker Bros.
Bullock's
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C. C. Lewis Jlry. Co.
Slavick Jewelry Co.
LUBBOCK Decorators Studio
MACON J. Williams & Co.
MADISON O. M. Nelson & Son
MILWAUKEE Rank & Motteram Co.
OSWEGO Maltby-Campbell Co., Inc.

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Stern Bros. Inc.
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PEORIA Goldstein Jlry. Co.
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PORT ARTHUR Gem Jewelry Co.
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READING J. C. Mumma
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ROCHESTER E. J. Scheer, Inc.
ST. LOUIS Hess & Culbertson Jewelry Co.

SALEM Daniel Low & Co.
SAN DIEGO J. Jessop & Sons
SAN FRANCISCO The Emporium
Johnson & Wood
SCHENECTADY Clark & McDonald
SCRANTON Rogers Jewelry Store
SOUTH NORWALK Frank Lauder
STATE COLLEGE Crabtree's
TALLAHASSEE Moon Jewelry Company
TOLEDO The Broer-Freeman Co.

TYLER Pratt Jewelry Co.
VICTORIA Bill Barnes
WACO T. A. Armstrong
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WASHINGTON, D.C. R. Harris & Co.
WATERBURY M. W. Hall
W. E. Pierpont, Inc.
WILKES-BARRE Frank Clark
WILMINGTON Millard F. Davis
WORCESTER Chapin & O'Brien
YOUNGSTOWN Harry Levinson



ARTHUR O'NEILL

the icing jacket dress. Very latest Exclusive dedicated to those first torrid days that June always seems to devise. The dress under the jacket is a matt sheer, cool as ice cream. Etched in shining white. Over it you slip the new baby swagger jacket so smooth and icing-white it makes you feel as if you've been frosted like a birthday cake. Navy, black or spice brown dress with icing-white. Sizes 12 to 20, 45.00 MISSES' GOWNS, SIXTH FLOOR. Slantwise skimmer hat in shining straw, snow capped, 15.50



Your place in the

SUN

... and under the

MOON

Nothing has been overlooked in the exciting collection Robinsons' have assembled for your summer wardrobe. Smart, unusual sportswear...sheer, lovely frocks for afternoon...evening gowns designed especially for California's star-bright nights...This cool perfection of white organdie over crisp white taffeta, fashioned into a gown of simple formality, is representative of Robinsons' exclusive models.

J. W. Robinson Co.
Los Angeles



I-MILLER says: "COLOR for SUMMER"

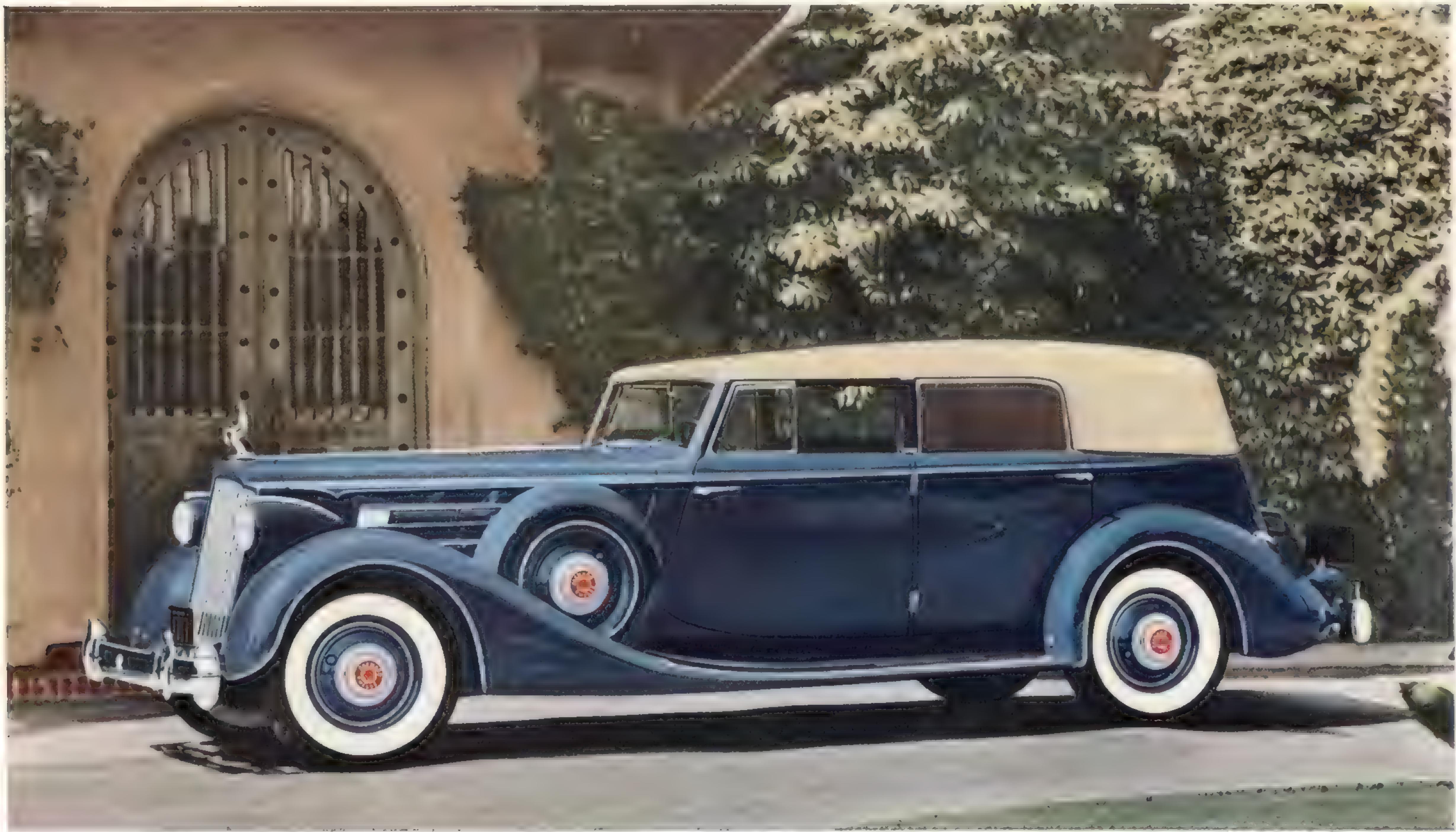


... in Cool Shoes of
CHARMOOZ Kid

FOLLOW a colorful spring with an even more colorful summer, says I. Miller, and gives you a whole series of exotic new shoes that will soon be the talk of the country. Watch for them, as a brilliant high note for all-white costumes, an intriguing accent for the new bright prints, or a repetition of one tone in a two- or three-color ensemble. To enable you to keep cool through this new summer excitement, we've designed these shoes in an attractive variety of open-air treatments . . . in that softest, kindest leather known as Charmooz suede-finish kid. Many of them have bags to match, to make your accessory affinities complete.



• The little silhouettes show our six summer shades. Several are combined in the open-toe sandal. Their gay, gorgeous hues are taken from cactus flowers, and we call them "Centennial Colors," in honor of Texas Centennial year.



The 1936 Packard Twelve Convertible Sedan, pictured before the Annandale Country Club

Pasadena prefers Packards

THE handsome homes of fashionable Pasadena naturally quarter fine motor cars in their garages. And we find that among them Packard predominates—45 out of every 100 of the four leading makes of fine cars being Packards.

Pasadena's preference for Packards is representative of this car's leadership in

smart communities throughout America. Nearly one-half of all the large fine cars purchased in this country during the past year have been Packards.

This, we believe, is a striking tribute to that Packard superiority which is greater, more evident than ever in the magnificent new Packards for 1936.

The Orange Grove Avenue home of Colonel M. Paul, noted sportsman and art connoisseur. Colonel Paul drives his Packard Super Eight Sedan across the country some fifteen times a year.



The Orlando road home of Mrs. F. C. Fairbanks is much admired. The Fairbanks have been enthusiastic Packard owners for fifteen years.

Mr. and Mrs. F. G. Adamson, whose beautiful home on San Raphael Drive is here pictured, enjoy the comfort and rich beauty of a new, 1936 Packard.

PACKARD

**EIGHT
SUPER-EIGHT
TWELVE**

Ask the man who owns one



SPECIAL PERFUME "Nineteen Thirty-six" . . . Our supreme achievement after fifty years of making Queen Mary cosmetics . . . even as R. M. S. Queen Mary is the supreme achievement of a great British tradition. Priced at \$3 and \$5; made and sold exclusively in both stores by

PHILADELPHIA

JOHN WANAMAKER NEW YORK

ORSET STRUGGLES ENDED—

Smoother lines assured

Deep, convenient openings fasten like
seams because of the specially designed
TALON corset fastener.

Reg. U. S. Pat. Off.



This Foundation Garment,
with center-front applica-
tion of the Talon fastener,
tailors the figure to smart,
slim lines.



You no longer have to pull and tug your corset on to assure the snug fit that means smooth, smart lines. Modern garments with the Talon-fastened closure slip on easily, tailor to perfect fit after you put them on.

For the Talon fastener is a continuous, smooth closure that makes practical deeper openings in corsets —openings that readily close to a sewed-seam neatness. Step into your corset, pull gently on the fastener. It glides into place, locks automatic-

cally, and stays fast against strain. Instantly, your figure is moulded to a natural, flowing silhouette, unmarred by wrinkles and bulges. Talon-fastened garments await you, in wide variety of styles for every

figure and occasion-need, in the better shops, everywhere. Check before you buy. See that "Talon" appears on the fastener. Hookless Fastener Company, Meadville, Pa., New York, Boston, Philadelphia, Chicago, Los Angeles, San Francisco, Seattle, Portland.



The specially designed **TALON** corset fastener is the only slide fastener with automatic lock. Lift the pull tab and it opens easily. Let go and it locks where it stops.



Forbath & Rejane

henri
Bendel inc

Midsummer Breeze . . . white organza splashed vaguely with large green and black flowers . . . a dress in which to live breathless moments, magic hours. A Henri Bendel original, for immediate wear.

TEN WEST FIFTY-SEVENTH STREET  NEW YORK

MART...WITH A BEAUTY THAT ENDURES

THE LUCILLE...A Matrix T-Strap model in White Kid. Panels of massed stitching and perforations attune this model to the summer afternoon mode. Continental heel.

THE WESTBURY...Collegebred Swagger-type Oxford in White genuine Bucko. Perfect for summer sports. Has flared Kiltie tongue and dashing squared toe and heel.



Let color, design, flattering details of fashion, guide your choice in Matrix and Collegebred Shoes. "Your footprint in leather," their exclusive comfort feature, is invisible. This patented sole, moulded to the natural shape of your foot, holds it in the firm yet gentle grip of a perfectly fitted shoe. And it's this exclusive feature that makes Matrix and Collegebred models retain their smart lines, hold to their moulded beauty as long as you wear them.

Collegebred Shoes at \$7.85 and up. Matrix Shoes at \$9.00 and up.
E. P. Reed & Company, Rochester, N. Y. Matrix and Collegebred Style Studio, 47 West 34th Street, New York.



"GARS DE LA MARINE"

Sailor-boy Fashions from the French

Big things from little berets grow. Take "Gars de la Marine," a silly white beret riding on a navy base.  **3.69.** It flies a red pompon. It's anchored by a chin strap. We took it practically off the head of a French sailor-boy.  "What a powder compact it would make!" cried someone —so we made it into a compact, too, red pompon and all, for  **2.77.** Then we blew the same idea up into a beach bag!  **2.98.**

Acknowledging a twenty-one gun salute, we sailed ahead to design a rig worthy of the beret. It is a navy knit jersey culotte (the newest thing to get your sea-legs into), with a boat-necked wool knit shirt like a mariner's, all for **10.29.** The total, salted down with low cash prices, is **19.73.** *Fifth Floor*



MACY'S-by-the-SEA

34th STREET AND BROADWAY, N. Y. C.

The Dress of the Month
in Celanese® SHADOW-SHEER



Cloud cool and faultlessly tailored. A two-piece dress with smart, pleated front and back and an amusing boutonniere to match its two-tone straw belt . . . In pink with navy, maize with brown, aqua with brown, and white with red and navy. Sizes 12 to 20 . . . 19.95

*Reg. U. S. Pat. Off.

CORRECT

for summer riding

Vogue readers need no introduction to the famous Kentucky Jodhpur (astride the horse). It fits easily, yet with glove-like smoothness with no flare at the hips. This and all swank fashions in correct riding apparel whether for park, show or hunt are sponsored by our Riding Room. Many, such as those pictured on this page, are exclusive with Field's in Chicago.

MAIL ORDERS CAREFULLY FILLED



FOR HOT WEATHER—Field's sponsors a white Palm Beach Skeleton coat, lined to allow ventilation, and Jodhpurs of straw-tan check Palm Beach, above right, \$39.75.

Above left: the breech or jodhpur of imported lightweight wool gabardine in lovely pastel colors for country riding—plain or fancy weaves, \$11.95.

FOR COOL MORNINGS—Field's sponsors the coat of lightweight Scotch thistle tweed, pictured large above, and right, small. In rusty tan ground with faint plaid in burnt orange, \$49.75. The Kentucky Jodhpurs in both pictures are of cavalry twill in copper bark, beige, canary, stone, powder and black, \$22.75.



THE SPORTS ROOM
SIXTH FLOOR



MARSHALL FIELD & COMPANY
CHICAGO



Criterion serves you White

DAISY expresses the current passion for flower accents. Its daisy buckle of white pearl-chrome has hand-painted centers in yellow, pink, Wales blue, deep blue, violet, red or green. 1-inch patent leather, \$2.00. BLOSSOM TIME revives a quaint fashion of another day, with its buckle hand-painted as though it were porcelain. Fine imported French kid, 1 1/2-inch, \$2.00. Porthole combines white kid with webbing perforated with enormous white metal eyelets, 1 1/2-inch, \$1.50. PEPLUM crushes softest capeskin into a double ruffle under a narrow band, 2-inch, \$3.00.

SLOTE & KLEIN, INC. • NEW YORK
The world's largest manufacturers of quality belts for women





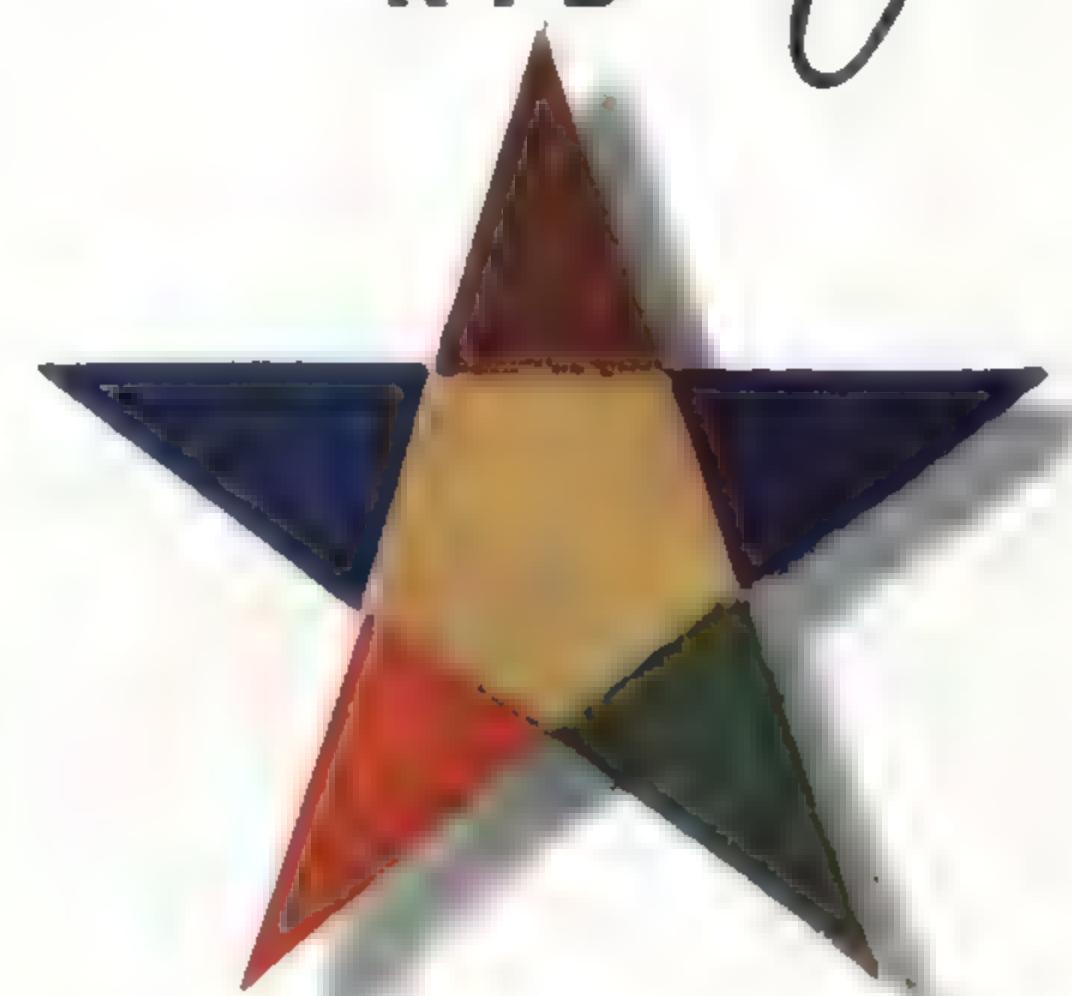
PRESENTS CENTENNIAL COLORS IN

Charmooz
KID

THE world's talking Texas this Centennial year . . . and wearing Texas-inspired fashions, too, from top to toe. These two new shoes show what I. Miller's imagination can make of the Texas scene. Gorgeous colors, to match the brilliant blooms of desert cactus . . . harness stitching suggested by the cowboy's saddle . . . and open spaces (we have lots of those in Texas) to admit cooling breezes on summer days.

"Go-Go," a low-heeled blend of oxford and ghillie, gives glovelike ease for active hours. "Corsage" is a high-light sandal for gala sports clothes and sheer afternoon dresses. Both are in Charmooz Kid, the cool, suede-finished leather so perfect for summer and so smartly in swing with coming Texas Centennial celebrations!

NEIMAN-MARCUS, Dallas—The Center of Fashion Authority in the Southwest.



This symbol of the Lone Star State shows all six of the colors in which 'Go-Go' and 'Corsage' have been styled as a tribute to the Texas Centennial by

I. MILLER
Beautiful Shoes

B.V.D.
1936

● Onto the sands and into the sea pours this lovely and lively troop of B. V. D. swim suits!—every one of them is the perfect modern expression of what is right, bright and beautiful for the beach and the sea.

"SQUARE-BACK"—there's a feminine, "evening-gown" grace to this square-back, square-front perlon suit (upper left corner). Two-color adjustable straps end in quaint bows that add just the right touch. \$6.95

"CLASSIQUE"—(left center) the maiden wears B. V. D.'s Maillot, so perfectly cut and contoured that every line is a beauty-line! With adjustable bust straps, for that perfect fit—and B.V.D. exclusive seamless sides. \$5.95

"SEA RIGGING"—face down (lower left) is "Sea-Rigging," the B. V. D. Maillot suit with the adjustable braided straps, seamless sides and belt that you hitch to suit (or to enhance!) your own contours. \$3.95

"SEA SATIN"—(above right) a sleek and shining, seamless-back, skirted suit that's a marvel of becomingness! Its silhouetting elastic satin stitch (exclusive with B.V.D.) gives that classical sculptured look. \$11.95

"CHECKS"—tailored lines and trim checks have a bright, fresh look (lower right). It is B.V.D.'s new Shepherd Check Maillot, fashioned with all the contouring craft that makes "B. V. D. rule the waves!" \$7.95

COTTONS

GET INTO ACTION



AND BLOOMINGDALE'S

COUNTRYSIDE SHOP
has every kind under the sun!

Cottons play tennis: And what could be smarter or more sensible than Pickwale, because it is washable, pre-shrunk and fast color. Cute shirt with little boy collar, and gob front shorts. In white, maize or aqua. each **2.98**

Cottons go cycling: Here's the culotte, of course, in an interesting Mexican coil cotton print, vivid design on a natural ground **2.98**

Cottons for sunning: And this brief little play suit allows for the maximum of sun. In quaint Yucatan cotton print with a matching skirt (if you must) . . . **2.98**

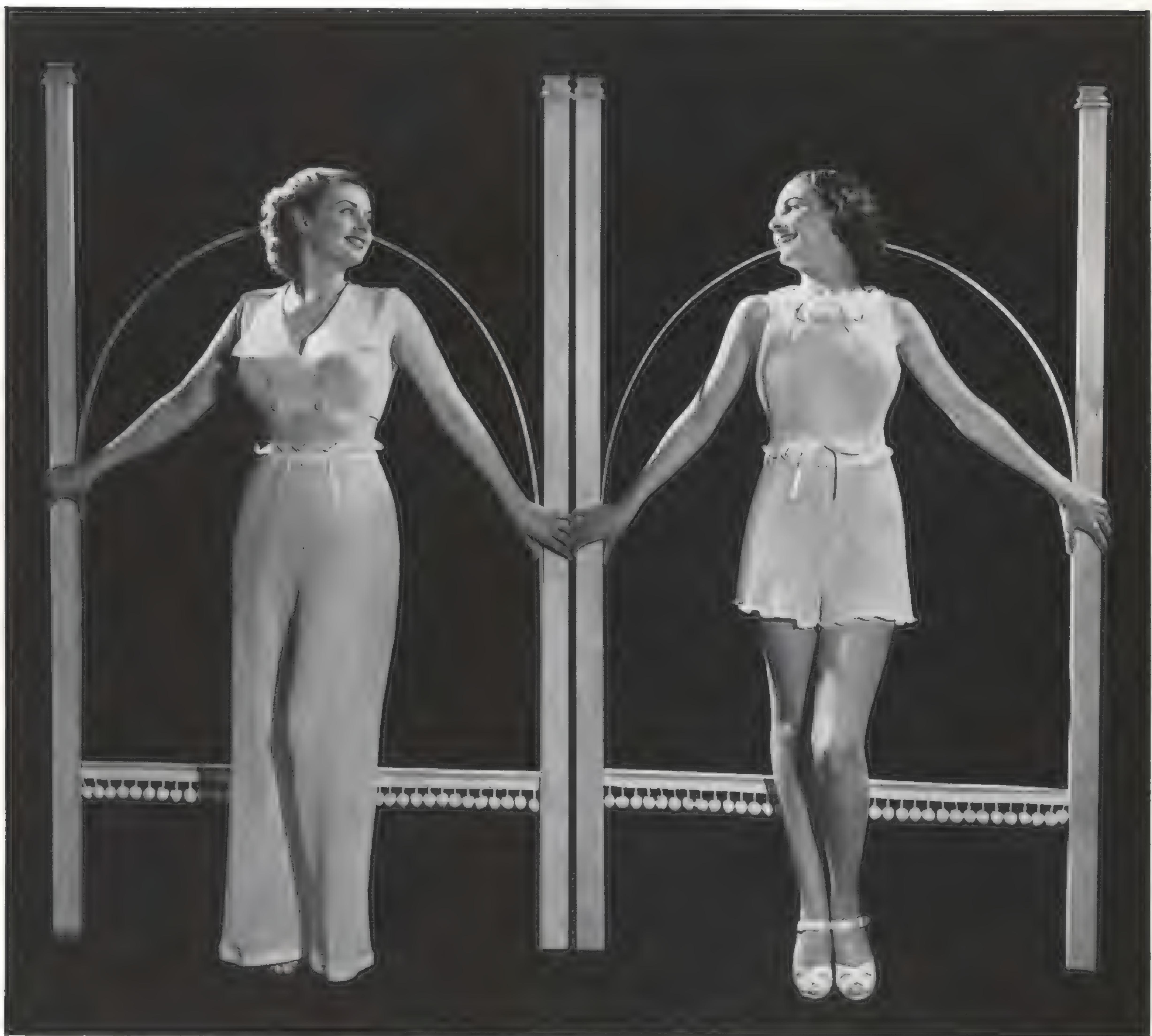
Cottons go swimming: A 1-pc. suit with a crisp, pleated skirt (jersey lined) and a slim, gored, princess coat in a twin print. The suit comes in navy or red with white motif, **6.50** the coat in white with navy or red **7.98**

Misses' sizes

Bloomingdale
NEW . . . YORK

Kayser Fashion Pre-views

EXTRA! EXTRA! Heat relief for summer nights!



WENDELL MAC RAE

- Look at Kayser's newest—Summer Sleepers—designed like beachwear! They're twice as sheer—twice as cool, in a crisp, airy-knit cotton that launders in two shakes. Kayserette* Shortie, one-piece, 1.50. Sailor jacket and trousers, 2.00. Other beach-like pajamas and gowns . . . 2.00. In pastel peach, blue or yellow.

KAYSER
Underwear • Gloves • Hosiery
At All Smart Shops

*TRADE-MARK

BOYS' CAMPS

ALLAGASH CANOE CRUISE

300-mile adventure trip through the Maine Woods. Canoeing, camping and wild-game photography. Excellent fishing. Mt. climbing. Limited to 20 boys. 7 and 4 week terms. Moderate fee. Booklet. CAMP WANDERLUST BOX 55 HENNIKER, N. H.

WASSOOKEAG

SCHOOL-CAMP

The "School-Camp Method"—blends tutorial program and sports for older boys. School and college entrance credits. Certification. A summer saves a year. LLOYD HARVEY HATCH, DIRECTOR, DEXTER, ME.

OWL HEAD CAMP

Specializes in Horsemanship. Boys 9 to 18 yrs. Senior groups organized and trained as Troop of Cavalry. Cavalry officers as instructors. Write for catalog. COL. F. B. EDWARDS, NORTHFIELD, VT.

CAMP DUNCAN

Derby, Vt. For boys, 5-16. 21st season. 60 acres on private lake. Fee includes daily riding. Baseball feature. Goodfishing. Counsellor-training for older brothers. Tutoring school and girls' camp nearby. W. C. DUNCAN, DIR., NORTH TARRYTOWN, N. Y. TEL. 1182.

CAMP LANAKILA

The Aloha Camp for boys 6-14, Fairlee, Vt. Separate group and program for 6 & 7 year olds. All sports. Riding included. 6 day canoe trip in Maine for older boys. Booklet. MRS. CAROL GULICK HULBERT, 1 PERRIN RD., BROOKLINE, MASS.

KAATERSKILL

Pownal, Vt. For Christian Boys 6-19. Varied program. Trips. Riding. Trained staff. Physician. Complete equipment. \$17.00 a week. 15th Season. Catalog. H. D. LORENZ, DIR., BOX 424, BENNINGTON, VT. Affiliated with Camp Woodland, Londonderry, Vt., for girls.

MON-O-MOY

SEA CAMPS, BREWSTER, MASS., CAPE COD Superb sailing, canoeing, deep-sea fishing. Water and land sports. Riding. Riflery. Cabins. Tutoring. Camp Mother. Nurse. Junior, Intermediate, Senior Camps. Booklet. H. V. DODD, W. AUBURN, MASS.

MISSOURI MILITARY ACADEMY

Summer Camp, July 1st—Aug. 26th on beautiful Lake Taneycomo—Heart of Ozarks. Under faculty supervision. Also accredited academy, 47th year—high school and separate junior school. For camp or academy information write M. M. A., 76 B ST., MEXICO, MO.

TOSEBO CAMP FOR BOYS

25th Year. Constant oversight. Speed swimming and Red Cross taught. Sea Scouts. Cruises to Lake Superior. Yacht racing. Boat building. Horses. Canoe trips. All land sports. Moderate rate. Catalog: R. HILL, TODD SCHOOL, BOX V, WOODSTOCK, ILL.

SHAW-MI-DEL-ECA

Greenbrier Military School's Four-Tribe Camp, Near White Sulphur Springs. All sports. Screened Cabins. Separate Camps for boys of different ages. Accredited scholastic work. Riding included. Reasonable rate. COL. H. B. MOORE, DIR., BOX V, LEWISBURG, W. VA.

SUSQUEHANNA

For Boys 5-18. On Private Lake in Susquehanna Mts., New Milford, Pa. 18th Season. Unlimited horseback riding, under expert supervision, is included in fee. All land and water sports. Catalog. R. T. SMITH, 140-20 SANFORD AVE., FLUSHING, L. I., N. Y.

CHOCONUT

Wilds of Northern Pa. Private lake 2000 ft. alt. Boys under 16. Patrons in 26 states. 1,000 acres. Cabins. Staff includes West Point Cadets. Indian. Canoe trips. Riding in fee. Tutoring. 41st year. Booklet. G. V. WINLOCK, JR., FRIENDSVILLE, PA.

CAMP POCONO

For boys 6-18. On lake in the Pocono Mts. 17th yr. Three groups: Cubs, Juniors, Seniors. Experienced staff with physician and nurse. Sailing, tennis, riflery, forestry. Riding. All-inclusive fee. Canoe trips. MR. & MRS. C. V. PAXSON, LAKE MOHONK, N. Y.



GIRLS' SUMMER SCHOOL

HARCUM SUMMER SCHOOL

ARTS and VOCATIONS

July 7th—August 18th

Fine and Commercial Art—Costume Design—Dramatics—Music—Journalism—Secretarial—Home Economics. Strong college faculty. Expert Guidance in directing individual ability towards personal development and self-support. Cultural advantages of Philadelphia, 10 miles away. Riding, Swimming, Fencing, Sports. Affiliated with Harcum Junior College. Catalogs. Edith Harcum, Pres., Box VS, Bryn Mawr, Pa.

GIRLS' CAMPS

KINEOWATHA

In the heart of Maine on Wilson Lake. Water sports; riding; tennis; hockey; golf; crafts; dramatics; and hobbies. Camping trips with Maine guide. Junior and Senior divisions. Separate tutoring unit. Catalogue. ELISABETH BASS, BOX V, WILTON, MAINE.

PINE COVE CAMP

Hiram, Maine. Older girls. Limited group. Complete athletic program. Arts & Crafts, especially pottery, stressed. Psychological factors receive consideration and direction. June to Sept. ADELE POSTON, DIRECTOR, 544 EAST 86TH STREET, NEW YORK CITY

AT SEBOWISHA—FOR GIRLS

Learn to cook over camp fires in the Maine woods. Explore trails on horseback. Swim from sandy beach in clear waters of Indian Lake. Special games and care for tiny misses. MISS ETHEL V. HOBBS, DIRECTOR, TENNIS PLACE APT., FOREST HILLS, N. Y.

CAMP TARLETON

For Girls 8-18, at Pike, N. H. Use of Lake Tarleton Club golf course one mile from camp. Pottery kiln. All sports. Riding. All-inclusive \$290. MR. AND MRS. LESLIE SMITH, HOLDERNESS SCHOOL, PLYMOUTH, N. H.

WAUKEELA CAMP

FOR Girls, Conway, N. H. All sports. Horseback, canoe and hiking trips a specialty. Skilled Instructors and completely equipped camp. Booklet. MR. & MRS. F. B. PHILBRICK, DIRS., MRS. E. M. ADAMS, SECRETARY, 420 MEMORIAL DRIVE, CAMBRIDGE, MASS.

FRENCH CAMP FOR GIRLS

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... All over the country, schools and camps will soon be opening for their summer sessions. If you have not yet made your choice, perhaps Vogue's School & Camp Bureau can help you. The columns below give you the highlights of school and camp news, and our trained staff will be glad to help you with further information or suggestions. Write or call Miss Marian Courtney, Director, Room 1928 Graybar Building, 420 Lexington Avenue, New York City. The telephone number is: MOhawk 4-7500.

Dance Workshop

The Bennington School of the Dance, at Bennington, Vermont, opens July 3rd for an intensive six weeks' course. The Workshop for Men will concentrate on a study of choreography and techniques, ending with a public performance on August 13th and August 15th. A general program, open to both men and women, includes additional work in music, dance history, and criticism. Those to whom dancing is Art with a capital letter will draw inspiration aplenty from the many famous dancers who will conduct the classes at Bennington this summer.

Polo for Girls

Almost any Californian can be readily induced to admit that his state has a few advantages. Certainly it does seem an ideal place for camps—what with the seashore and the mountains practically cheek to cheek. A special feature of the Douglas Camp for Girls, at Pebble Beach on the Pacific Ocean, is the two weeks

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BOYS' & GIRLS' CAMPS



CAMP NEWS

pack trip into the mountains at the end of the regular camp season. As an added attraction this season, the advanced riders will be allowed to play polo. For the benefit of mothers of sons, we might add that there is also a Douglas Camp for Boys.

Building Boom

Old boys returning for the 1936 season at Camp Shaw-Mi-Del-Eca will be overwhelmed to see twelve new buildings. Eleven of them are living cabins (with room for four boys in each cabin) and the twelfth is a fine new Nature Study Building where ardent collectors will be able to house their trophies. Shaw-Mi-Del-Eca—it's easy if you say it fast—is located near Lewisburg, West Virginia, and is operated in connection with Greenbrier Military Academy.

Expedition to Mexico

Many excursions are being planned this year for the girls at Camp Waldemar, in the Guadalupe Mountains, at Hunt, near Kerrville, Texas. Of course, with the whole state celebrating its one hundredth anniversary, there will be plenty to do and see. Most girls will plan to travel to or from camp by way of Dallas where the exposition is being held. Once in camp, they will all have an opportunity to visit the historic spots of San Antonio. As a special treat, all girls who enroll for eight or twelve weeks at Waldemar will be given a trip to Monterey, Mexico. Six-week campers may also take the trip by paying a small fee. The Mexican voyage will include a visit to Horsetail Falls and

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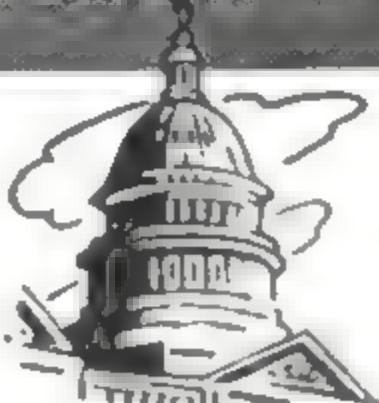
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To See the Stars

What could be a more appropriate activity for island campers than a study of the stars? So thought the director of Adventure Island, a camp for boys at Fish Creek, Wisconsin. Therefore, a department of astronomy has been instituted for the 1936 season, and a good telescope has been added to the camp equipment. Classes will be conducted by a well-known astronomer who has had considerable experience in explaining the wonders of the heavens to young boys and girls.

New England Cossacks

Up in the green hills around Fairlee, Vermont, there's going to be some fancy riding this summer. Two former officers of the Russian Imperial Cavalry will instruct the girls of Camp Aloha in the art of handling a horse with military grace and precision. The job of supervising the riding of young girl campers may seem a bit tame to these former cossacks . . . but the girls may be riding circles around them by the end of the summer.

Art and Athletics

The plan of the Norfleet Trio Camp, at Peterboro, New Hampshire, is to co-ordinate physical and cultural activities in one unified program, and the annual pageant, given at the end of each season, exemplifies this coordination of art and athletics. Last year, for example, a pageant of Olden America involved singing, dancing, and acting, as well as horseback riding and other sports of the period. The costumes and properties were all authentic and the action of the pageant was based on original research conducted by the campers. This season the camp plans to present a pageant of the Old South.

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CAMP NEWS

New Scholarships

Following the example of many colleges, Cranbrook School for Boys, at Bloomfield Hills, Michigan, has established several scholarships. The scholarships are open to all boys ready to enter grades, 7, 8, 9, 10, and 11, and are on a competitive basis. Applications for the award are made by the boys themselves early in the spring and must be accompanied by a letter of recommendation by the principal of their school. After a boy has been accepted as a candidate, he is required to take three tests covering mathematics, English, and general ability. The tests can be taken in his own school and forwarded to Cranbrook. Scholarship awards are made on the basis of the tests. Awards range in value from \$250 to \$1200 annually and are continued throughout the boy's school career, providing that he maintains a satisfactory record. Cranbrook School, a part of the Cranbrook Foundation, is a splendid institution and the opportunity offered by these scholarships is most unusual.

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THE selection of the proper collars, leads, and other personal accessories for your dog is not merely dependent on a particular colour scheme. The dog's comfort, convenience, and the utility of the accessory all must be taken into consideration.

The first thing that comes to mind in taking up the matter of accessories for a dog is the menace of using a harness. It injures young dogs because it stunts the growth and chest development of a puppy and injures the coat. It teaches a dog to pull. In short, it is just an impediment to the proper development of the dog. You'll never find a breeder or a professional handler using a harness—it mars the beauty and the development of the dog; it prevents proper showing; and, all in all, it adds nothing to and detracts much from the dog itself.

But you may ask: How shall a dog be restrained when on the street? By a leash, a lead attached to a collar. And of collars, there are a thousand varieties for a thousand-and-one situations and needs. The collars in the illustration at the top of the page are as follows: (reading from left to right) a flat braided collar, suitable for the larger breeds; the kordette collar, for any of the small breeds; the coupler, used for leading two dogs by a single lead; the next two, round collars of different sizes for dogs with long coats, such as the Collie and the Shetland Sheepdog; a collar for puppies; seventh, a chain choke-collar, suitable for German Shepherds and Dobermanns; a decorated collar, suitable for Mastiffs and Great Danes; round red choke-collar, generally used in place of the chain collar; a flat red morocco collar used for the terrier breeds; and last, a flat red plaid collar, also for terriers.

Thus, you will see that, for small dogs, small collars are appropriate. If the hair is long, a round collar will not

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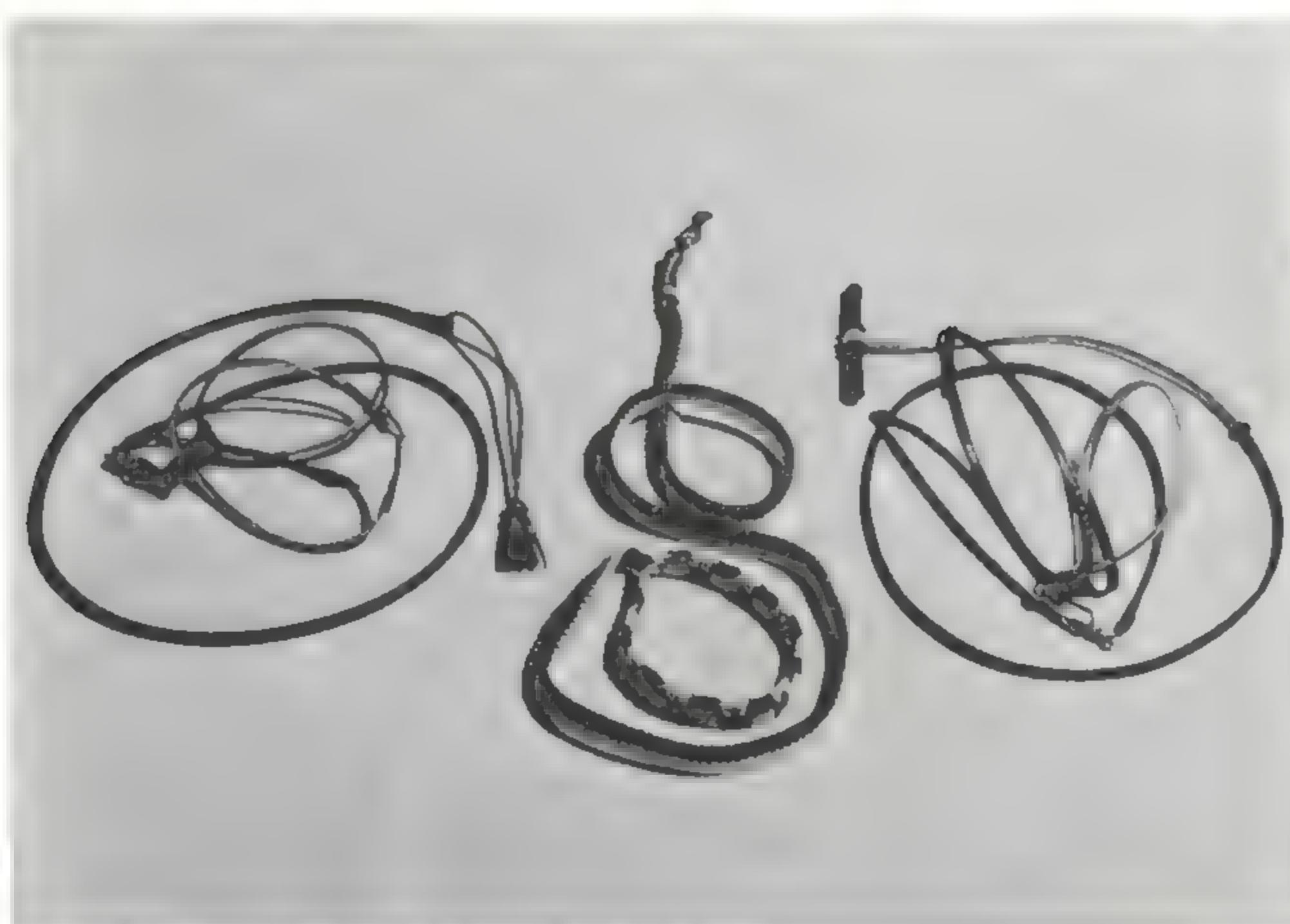
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DELAIR

Outfitting Your Dog

rub it off like a sharp-edged flat one. If a flat one be used, as is proper for short-haired breeds, do not have it out of proportion to the size of the pet. Collars about one-half to three-quarters of an inch wide are advisable for all small terriers. Make the collar tight enough to prevent the dog from slipping his head through it when he becomes excited or pulls backwards, but it should not be so tight that it impedes the circulation of the blood through the neck. There are chain choke-collars for larger dogs—heavy ones for German Shepherds and other strong animals. The McCarty chain choke-collar, as demonstrated on Mrs. Hendrick Van Loon's Dachshund on the facing page, is one of the safest and easiest to use.

Leads are a necessity. No owner should risk allowing his dog to run free in city or town. The dog should be taught to walk by his master's side, to heel, and to obey; but a dog is so impulsive that a tabby or another dog may tempt him from his straight walk into the dangers of traffic. Dogs in cars also should be protected by a leash attached to their collars. They may apparently enjoy riding on the back seat or in the rumble, but take no chances—make your mind and your dog secure by not putting him in such places without proper precautions for his safety.

The French snap (which is on all the leads illustrated above) is one of the preferred leads because it is secure; the harder the dog pulls, the tighter it holds, but no stranger should ever touch it, lest he inadvertently release the snap and let the dog free of restraint. The English snaffle-bit is safe, too. In the busy street, the dog should be led short, close to the legs of his master. In this way, he will not entangle himself with traffic and cause people to wish him and his owner in a place not designed for dogs.

Always provide your dog with an appropriate and comfortable collar. Get him a lead and attach him to it and to yourself when you take him on the public highway—or wherever street, motor-cars, or railway cars may menace his life. Get him a comfortable muzzle, (Continued on page 24)

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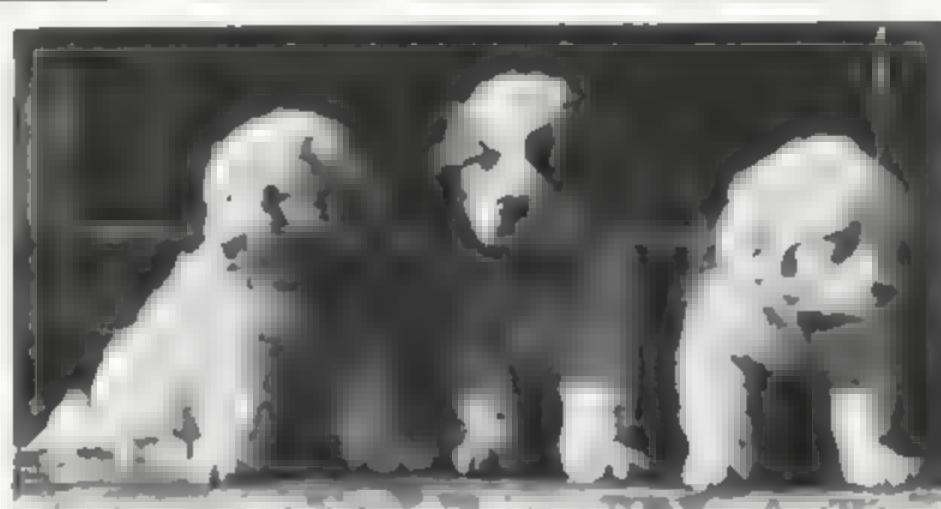
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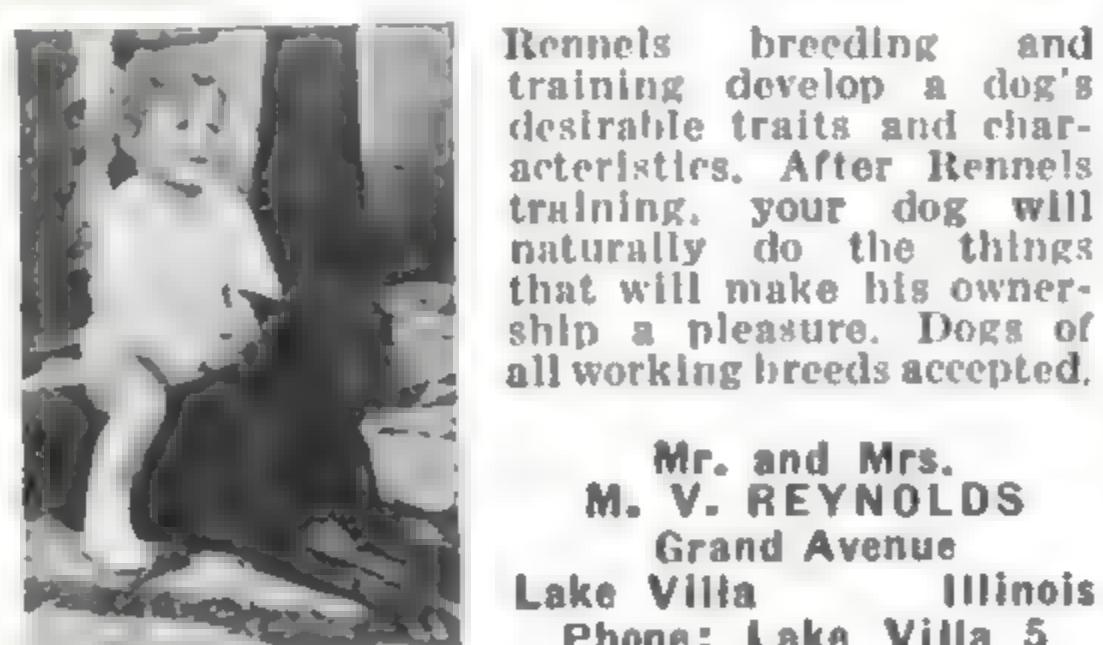
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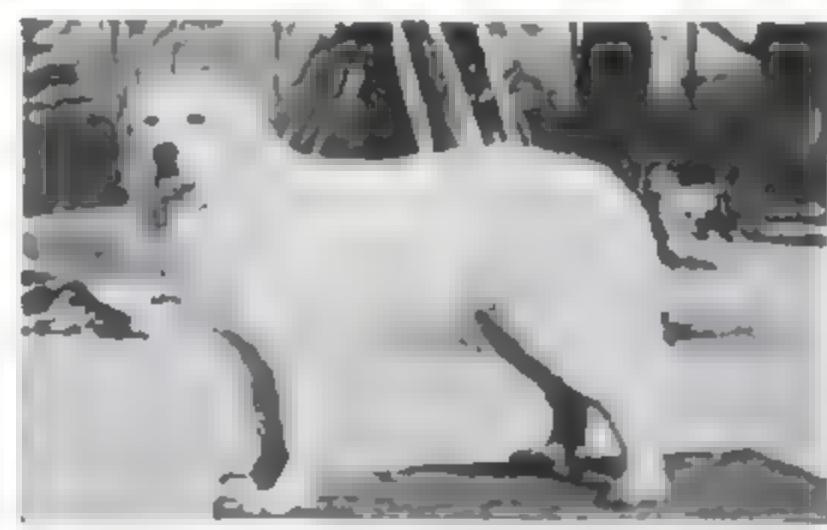
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Some gadgets of dogdom; from Walter B. Stevens

Outfitting Your Dog

(Continued from page 23) and among muzzles there is a wide choice. The one best fitted to one dog may be out of place on another. Many people object to a muzzle in cities where such ordinances are in the code. But muzzles protect dogs from eating food not good for them. They also prevent dogs from resenting, even with more or less justice, the fondling or petting familiarity of foolish and indiscreet people. In short, muzzles are the safety equipment of dog and master. Although other clothes may be used for severe weather or for show, nothing else is really a necessity except a blanket or a coat for extremely cold weather. Dogs kept in houses or apartments, especially delicate small dogs or toy dogs and the short-haired breeds, should have a well-fitting wool blanket when the weather is unusually cold, but even so, when they can be turned out and really exercised, kept in brisk motion while in the cold air, and brought in when they are warm, they will not need a covering.

Accessories with the double purpose of keeping your dog exercised and amused are shown at the top of this page. The rubber dog booties, the "Happidog" bone, and the crackle bone are all surrounded by a "Tug-O-War Dog Exerciser." To the left, inside the dog washer, is an indestructible, chocolate-coated jingle ball, and, directly underneath, are an animal bone and a "Tug-ring."

The problem of the proper dog accessories in its final analysis is, therefore, not merely a question of buying everything in sight at the first rush of enthusiasm over the new puppy. It is something more than that. The utility of the accessory, its beneficial aspects, and countless other phases should be considered before the purchase is made.

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Travelog

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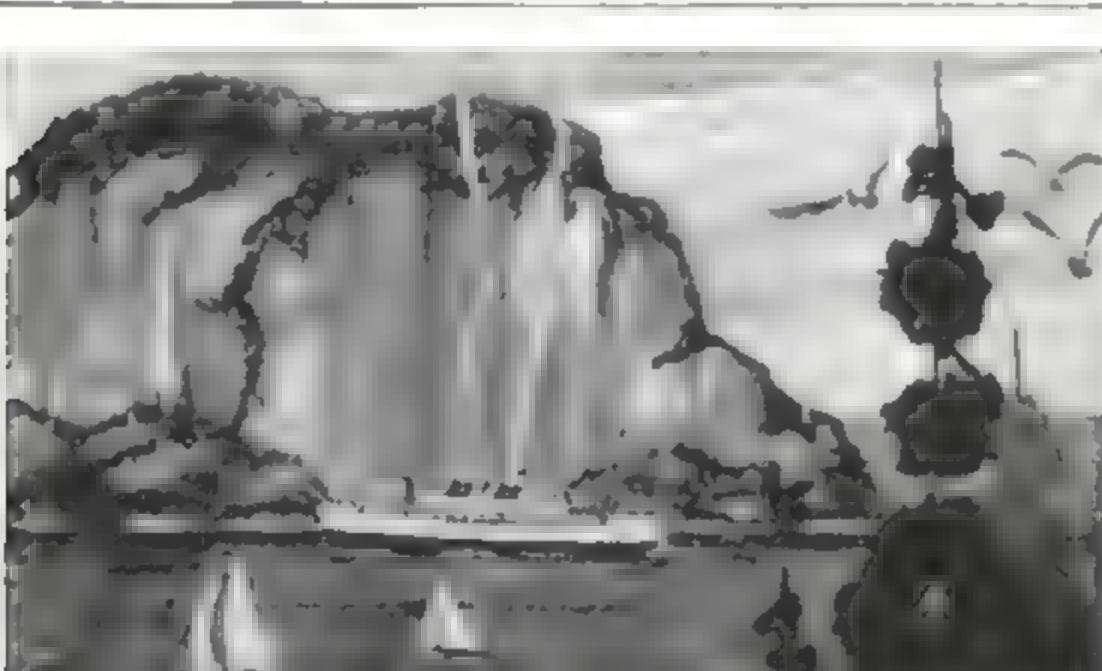
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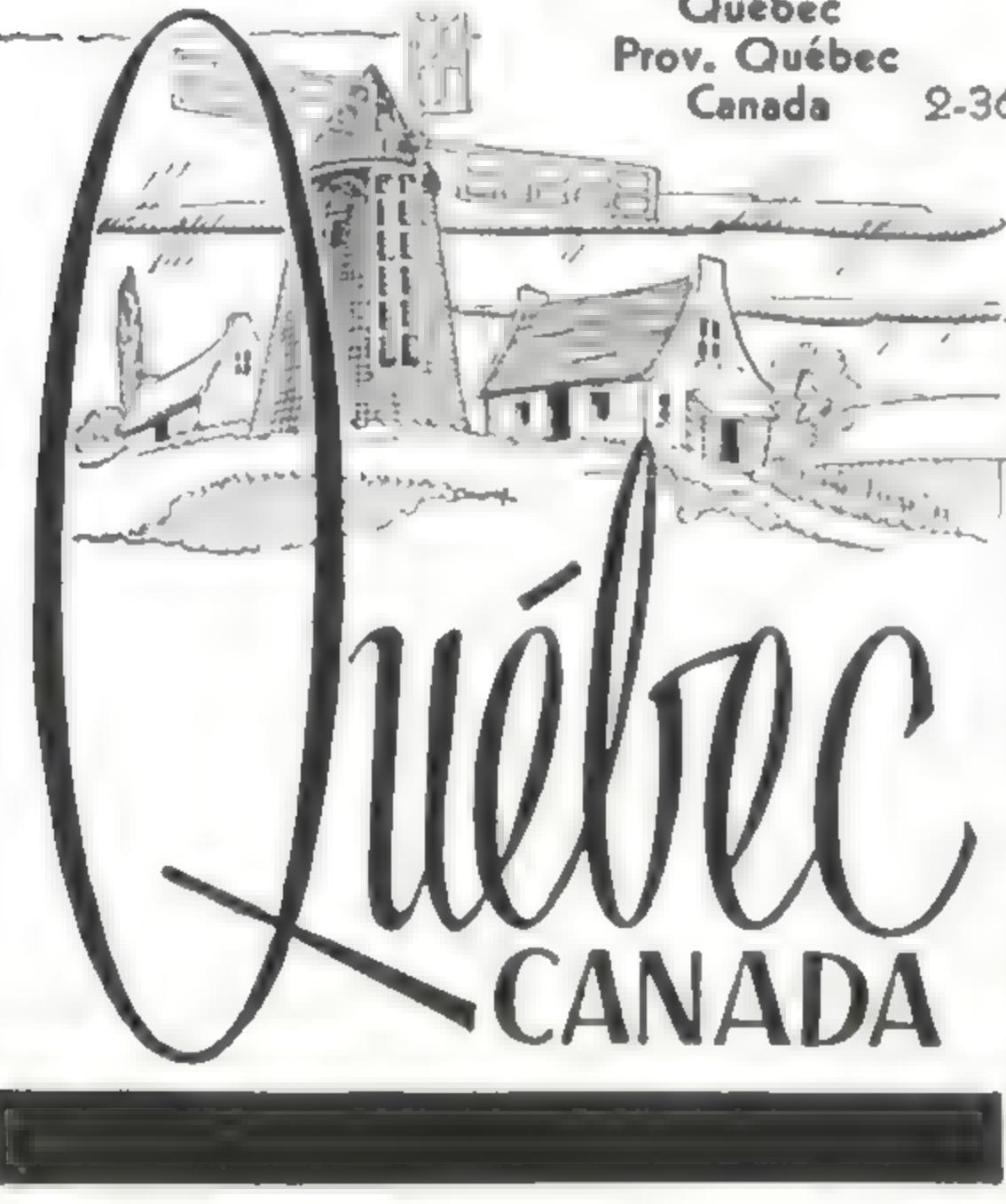
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• Maybe you can't get down to the Battery to see the *Queen Mary* come in—to see that enormous hull backing and filling outside its enormous pier, to see the tugs puffing and panting and shooting forth phenomenal geysers of water, to hear the harbour hooting and tooting and bellowing and roaring its welcome. Maybe, on the other hand, you can. Either way, you can join in a very festive and exciting evening at the Waldorf-Astoria on June 4, celebrating the *Queen Mary*'s arrival, getting an eyeful of the all-British fashion show that was created in London especially for this event, enjoying an entertainment by divers bright Broadway stars, and dancing to the music of (alternately) Wayne King and Basil Fomeen.

The Waldorf's Starlight Roof, where the jamboree will be held, is an ideal background for the presentation of these Britannic fashions (some of which, by the bye, are shown in this issue). Among the exhibitors will be Peter Russell, Victor Stiebel, Ronald Morelle, Digby Morton, Walter Glenny, Winifred Mawdsley, and Reville, Ltd., the famous Court dressmakers. (Mr. Edward H. Symonds, of Reville, selected by the leading British designers to be their ambassador, will present the *Queen Mary* fashions to this country.) Children's fashions will be shown by Debenham and Freebody, sports clothes by Austin Reed, Burberry-Dunhill, and Aquascutum—all representatives of the glamour of Regent Street, names that are house-

hold words in England. There'll be men's fashions, too, from such distinguished tailors as Anderson and Sheppard, Meyer and Mortimer, and Poole. Edward Paul England, third, is (appropriately enough) organizing the evening, which will start at about ten-thirty; and the proceeds will go to the Seamen's Church Institute, "the largest shore home in the world for merchant seamen of all races and creeds." Tickets may be ordered through Oscar's office at the Waldorf. Telephone, ELdorado 5-3000.

North River

• The *Queen Mary*'s arrival has done more than whet our Anglomania; it's also whetted our civic pride. We find ourselves, suddenly, terribly glad that New York is such a dandy port. You can't see the *Queen Mary* come in if you're in London; you can't see the *Normandie* come in if you're in Paris. No, no. You either rattle all the way to Southampton or Le Havre, or give up the whole idea. Whereas all we have to do is to jump in a taxi and say "Pier Such-and-Such," and there we are. And if we're not meeting boats—because they're big and new and glamorous, like the *Queen Mary*, or because some people we like are coming back on them—we're seeing boats off, which is just as much fun. Especially if "she sails at midnight."

This being the only city in the world where midnight sailings occur, they've become pretty typical of New York life, and a lot of atmosphere has collected around them. There's an undercurrent of excitement, dramatically hushed and subdued, in the long, dark sheds, where the rumbling

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the town

wheels of the baggage-carts echo like Hendrik Hudson's ghostly game of bowls; hatless young men in full dress rush down the stairs, coat-tails flying, to grab a belated bunch of middle-aged roses from a flower vendor; grim personal maids clutch jewel-cases; telegraph boys dart in and out through the crowds; news camera men hang from the rafters; roof-garden parties (in their newest finery) sweep down to see off a visiting English duchess (in sports clothes); timid people, like us, rush down the gang-plank at the first shout of "All ashore . . ." and cool our heels on the dock for half an hour, while hardier souls saunter off at the last minute; every one leans far out over the black, oily water to sneak a *verboten, défendue* cigarette; and the sailors just go on about their business of getting the ship off to sea.

For the benefit of confirmed see-ers off, be it known that the mighty *Queen Mary* will sail away at the unusual hour of ten A.M., on June 5. If you have a fortunate friend departing aboard her, our advice is to dash to West Fifty-First Street very early, provided you can get one of the much-prized tickets. You'll find that a colossal edifice has reared itself at Number 90, a super-pier smelling of fresh paint and wood, with the last nails just driven in by the W.P.A. . . . The United States Lines' cabin-boys, in their smartly brass-buttoned grey uniforms, will be drawn up on the *Washington's* deck when she casts off her moorings from Pier 60, at noon on June 3. . . . The *Manhattan* also makes a habit of going out at the same hour. . . . The *Bremen* and the *Europa*, down on West Forty-Sixth Street, have an unbroken record of always sailing at 12:30 A.M. . . . The *Normandie* will shove off from her super-structed West

Forty-Eighth Street pier at midnight on June 16. To be more exact, the French Line publishes the time as 11:55 P.M., so that passengers can't get midnight confused with noon—it's easier than it sounds.

Roes and Roes

• There needs to be an essay written on the geography of New York restaurants. Something about why fine food should be most plentiful in the neighbourhood of a town's play-houses, and why, in New York City, this isn't the case. *Vogue's* motto, you see, is "Dinner and the Theatre," instead of "Dinner, Travel, and the Theatre"; which partly explains our great love for The Caviar, at 128 West Fifty-Second Street. Only two green lights away from the Guild and Alvin Theatres, The Caviar is farther west than almost any of Manhattan's really *parfait* restaurants and near enough to every Act I. to make dinner beforehand possible. Or luncheon, if you lunch.

Exactly ten years ago, Monsieur Antoine Dadone opened The Caviar for the particular purpose of showing New Yorkers what it could really be to feast on Beluga caviar and thick cream, on Boula soup, on Long Island duck, *Bigarade*, and perhaps on *crêpes Suzette* or *zabaglione*. All on the inviting premises of a most distinguished-looking host, and in the care of a chef who just would never take a day off.

By this time, most New Yorkers have found out what it's like. Eventually, every one will know. And eventually, too, Monsieur Dadone will write the great history of caviar, putting down all those curious facts he can tell you about its varying sizes, names, and other qualifications. A book that (Continued on page 32)



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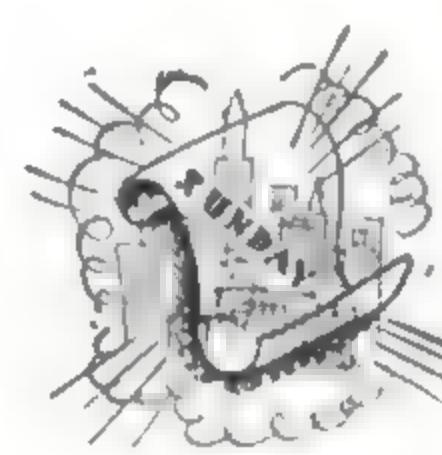
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VOGUE COVERS THE TOWN

(Continued from page 31) will teach us all when to say Beluga and when not to say Beluga. For, besides being a restaurateur of unforgettable taste and accomplishments, Monsieur Dadone is also head of the Vendôme Importing Company, whose shops of table delicacies seem rightly to surround that block on the west side of Madison Avenue, between Forty-Eighth and Forty-Ninth Streets.

Bike Binge



• Our June 1 medal for ingenious thinking has been awarded in triplicate to the New York, New Haven, and Hartford Railroad,

to R. H. Macy's, the sponsor, and to Mr. Ted Peckham, the concessionaire, who among them have founded what is now known as the Bicycle Train. Close on the heels of the winter's last ski outing, the first Bicycle Train left the Grand Central Station on April 26 at 7:55 A.M. (D.S.T.), to spend Sunday in the pastoral neighbourhood of Canaan, upper Connecticut. The venture was an immediate success, and approximately two hundred cyclomaniacs have gone a-pedalling each Sunday since. The Bicycle Trains will probably run once a week until late autumn, when every one will be ready (and in training) for next season's opening ski jaunt.

The procedure is as follows. After making your bicycle reservation during the week, you show up at the Grand Central Station any Sunday about quarter to eight, with a box-lunch and with a ten-dollar bill in your trouser pocket. You might as well wear trousers. Next, you plank out around two dollars or two-fifty for your round-trip ticket to whatever rustic corner of Connecticut the train is bound for. It might be Kent, on the Housatonic River; it might be Canaan; it might be Stockbridge, Massachusetts, in the better Berkshires.

Once aboard the train, you buy your breakfast in the special diner, for about thirty-five or fifty cents. After breakfast, one of Mr. Peckham's agents comes through your coach, collects a bicycle fee of around four dollars from you, and gives you in return a ticket-stub with the number of your bicycle on it. When the train arrives at its destination around eleven o'clock, you pile out, storm the baggage-car, call your number, and get your bike. At the end of the trip, you are refunded what was a deposit of \$2.50 on the "wheel," so that your twenty-five mile spin among the elms and maples costs you approximately a dollar and a half. Up to now, your expenses have totalled around \$4.50. Dinner on the way home is another dollar or so.

The New York, New Haven, and Hartford plans each week's bicycle route with enormous care. Roads are chosen for their minimum of automobile traffic, and every puzzling turn is marked in advance with signs that can be understood as well as

read. Two automobiles trail along behind, to make sure that no major evil shall befall any bicyclist, in the way of a puncture or a vanished companion. If, at eventide, any one is missing, he won't be left behind, because the bicycles are carefully rechecked as they come back to the baggage-car. Mr. Peckham will know, even if you brought your own bicycle along and decided at the last moment to continue on, independently, towards Vermont and Lake Champlain. Otherwise, you will be back in the city by ten Sunday night, feeling fit as a fiddle and too too wonderfully *en rapport* with the great green Outdoors.

Café Bali

• Determined to keep the tropics alive on Fifty-Fourth Street while El Morocco takes its summer leave, a new night-club—"Bali"—has sprung up right opposite, pink awning and all. Vernon McFarlane and Franklin Hughes have decorated it, and a vast improvement it is, too, on the over-stuffed scheme that preceded it. Grotesquely amusing Balinese puppets dance across cool white walls; mirrors give glint and space; the ceiling is made of raffia matting; the chintz on the banettes is a refreshing bamboo design. Blue, red, and white are the dominating colour notes, and the place is supremely air-conditioned. Mr. Theodor Szarvas, well-known maître d'hôtel, and Mr. James Moriarity are the presiding spirits of the Café Bali, which is open for cocktails, dinner, and supper. You can dance at supper, but not at dinner, when the emphasis is on food.

Cool and Quiet

• If you like to lunch or dine at a quiet place where the food is superlative, the surroundings dignified, and the service beyond reproach, we suggest that you try the Hotel Fairfax, at 116 East Fifty-Sixth Street. This charming mid-town hotel has a large dining-room with several French doors that open wide in summer weather and give you a feeling of being outdoors, with added coolness and quiet. Both luncheon and dinner include a cocktail or sherry in the *prix fixe*—a good innovation—and the really excellent menu has plenty of variety. The Fairfax is a discovery as a place to drop in on a busy day when you want refreshment that actually refreshes. And incidentally, there's a small attractive bar where drinks are as good as the food in the dining-room.

Keep It Clean

• We've just been having a long heart-to-heart with our dog, explaining to him the work of the Outdoor Cleanliness Association, which is responsible for those little blue-and-white cards you've been seeing in shop-windows recently. It's respon-

VOGUE COVERS THE TOWN

sible for a lot of other good work that's been going on around our large and messy metropolis, too. In the brief six years of its existence, it has cleaned up some twenty thousand vacant lots, formerly catch-alls for old papers, shoes, mangled bedsteads, automobile tires, tin cans, and similar *objets d'art*; it has induced more than thirty thousand people to sign pledges saying that they won't throw papers or litter around in any public place; it has preached its doctrine of civic pride to countless clubs, organizations, and high schools. And its "block captains," hundreds of them, have policed their blocks daily, seeing that all papers were tied together beyond the possibility of blowing away, all refuse-cans were covered, all sidewalks swept before the street-cleaners come (not after), all grocers' displays were not less than one and one-half feet above the sidewalk, and—oh, a lot of other things designed to make your block a nicer place to live. If there's any local scandal near you that they haven't noticed, write to them at The Barclay (111 East Forty-Eighth Street) and tell them about it. They'll get in touch with the Department of Sanitation, or the Bureau of Health, or whatever city department is responsible for same, and have it corrected—and they'll see that it stays corrected, too. Every civic-minded citizen ought to belong to the Association, and every one can—there are annual memberships that begin at about \$1, and they don't go much higher than about \$10.

Summer Specialties

- At the Marguery (270 Park Avenue), *La Truite Saumonée*—as delicious jellied salmon as you'll find anywhere. . . . At Henri's (East Forty-Sixth Street), enormous tomatoes stuffed with fresh crabmeat and Henri's unsurpassed mayonnaise, or lobster shell filled with cold lobster, vegetables, and sliced eggs. . . . At Susan Palmer's restaurant (West Forty-Ninth Street and in the Town House on Thirty-Eighth Street), a "wooden salad bowl" and also a buffet luncheon table with cold soups, cold meats, cold vegetables, salads, desserts, and beverages. You help yourself and go back for more and it's all at a *prix fixe*. . . . At the Restaurant Mayan (630 Fifth Avenue), Planked Boned Hudson Shad and Roe Mayan, with a border of delectable vegetables, and Fruit Rafraîchi aux Kirsch. . . . At the Divan Parisien (East Forty-Fifth Street), Gelatine of Capon and Breast of Chicken Jeannette, both cold and served with delectable trimmings. . . . At Prunier's (East Fifty-Second Street), *Coquille d'Homard*, a delicious lobster dish served with mayonnaise; and, for dessert, Strawberry Romanoff, the berries whipped into a froth flavoured with three liqueurs. . . . At the Ritz-Carlton (Madison Avenue at Forty-Sixth Street), Shad and Roe with Carlton Sauce—a sauce supreme—, cold Bœuf à la Mode, and terrine of duckling à la Rouennaise.

Summer Roofs

HOTEL ST. REGIS ROOF



• This hotel promises to be as popular through the summer as it has been all winter long. The roof has been changed into something as completely new as were the King Cole Room and Maisonette Russe last autumn, and it is now a scene of seventeenth-century baroque elegance, done by Mr. Lawrence Colwell, who also did the regal backgrounds for the moving-picture, "Anna Karenina." Practically all smart New Yorkers have been to the St. Regis Roof since its opening, and any night you will find innumerable pretty young women in new summer dresses dancing among the pink table-cloths and Venetian mirrors, to the music of Jacques Frey's orchestra.

WALDORF-ASTORIA STARLIGHT ROOF

You probably have an affection already for this inviting spot with its sliding roof, gay entertainment, and excellent food. This year, as usual, it's equally alluring for luncheon, cocktails, dinner, or supper. Wayne King's orchestra and Basil Fomeen and his Internationals supply the music, and Beauvel and Tova dance. And on Sunday nights—which are so apt to be dull if you happen to be in town and most of your friends are week-ending—there are a special dinner and informal dancing.

PIERRE ROOF

This cool, high roof, with its view of the park, catches all of the breezes, not to mention the discriminating diners. It has been newly decorated in fresh summer dress, and you will find Shep Field's orchestra and the dance team of Harriette Caperton and Charles Columbus performing nightly. Dancing begins at 7:30, and on Sunday nights there is dancing with no cover charge.

BILTMORE MOONLIT TERRACE

There will be great goings-on at the Biltmore Roof after its opening on June 12, with the Stoopnocrats in "Charity with Hilarity." From then on, the Moonlit Terrace (also freshly decorated) will have fashion shows during luncheon every Wednesday, Russ Morgan's orchestra nightly, and Boy Foy, English juggler, and Jo and Betty Lee, bright young dance team, performing regularly. This convenient roof is a popular gathering-place all summer long and shouldn't be missed.

RAINBOW ROOM, ROCKEFELLER CENTER

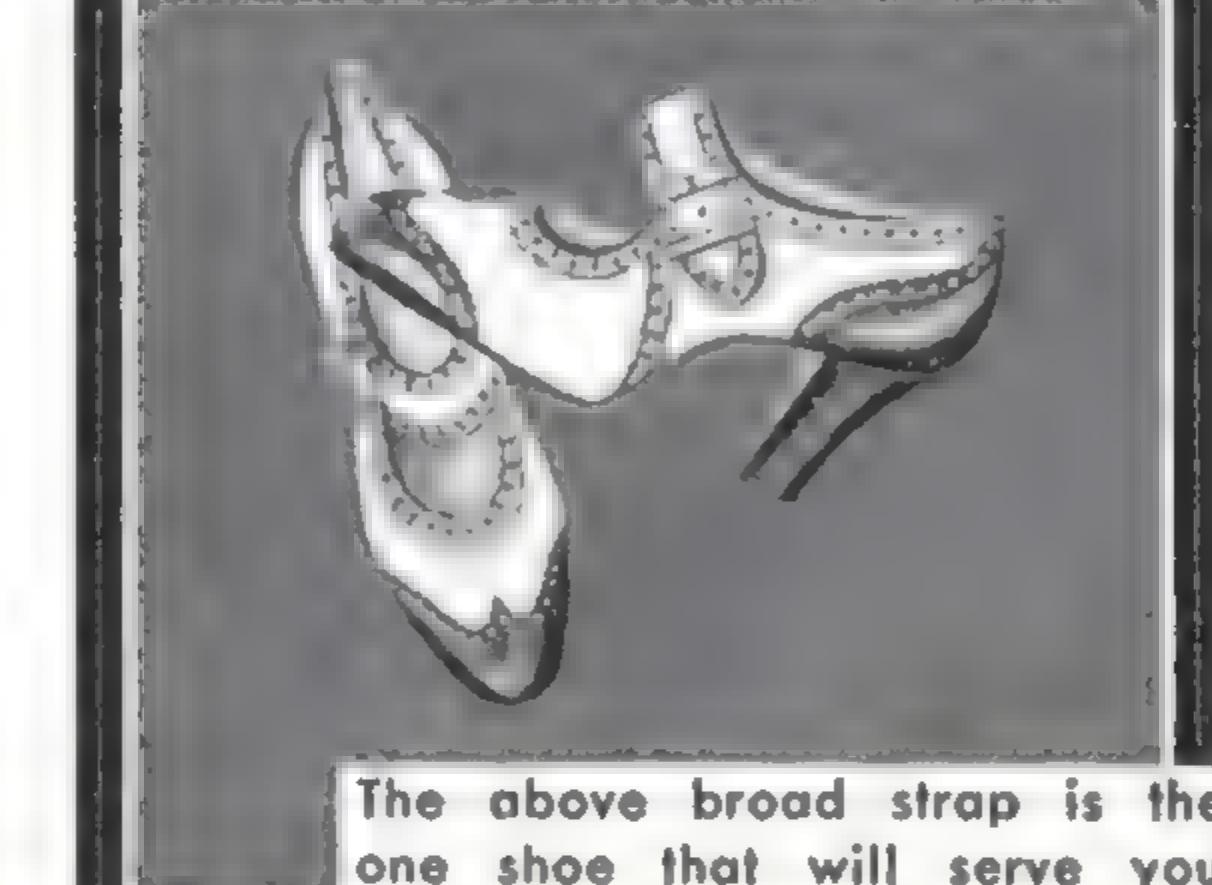
Since May 15, this favourite night-haunt has been informal, which is a pleasant change when warm weather comes. The North Lounge is open for cock- (Continued on page 34)

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VOGUE COVERS THE TOWN

(Continued from page 33) tails from four o'clock on, and you can cool off on the hottest days sixty-odd storeys above the pavements, with the lake in the park shimmering between the two ribbons of rivers far below you. Through the late evening, Fred Keating is master of ceremonies, Avila and Nile dance, Jay Howard gives novel impersonations of movie stars, wearing masks that he makes himself, and Glen Gray's Casa Loma Orchestra plays for dancing.

ST. MORITZ SKY GARDENS

Rain or shine, the Sky Gardens topping the St. Moritz are a good place to go on a summer night, with their glass enclosure and their breezes from the Park. This year, Sarita will do Castilian dances through the dinner and supper hours, Charlie Wright will play his accordion, and Ron Perry's orchestra (to which you danced in the Continental Room this winter) will play for dancing. This is a popular spot with the younger crowd, and nice for you and me, too.

MONTCLAIR CASINO-IN-THE-AIR

This penthouse and terrace with a spectacular view of the city are open from lunch time through dinner and the supper hour. The Coral Islanders play for dancing, and there is an amusing entertainment through the evening.

HOTEL ASTOR ROOF-GARDEN

More than likely, the first roof on which you ever dined was that of the Hotel Astor—that is, if your dining days date back before the War. It is still there, some thirty years after its opening, but, this season, it is bigger and better than ever—a whole city block long and newly decorated with terraces, growing trees, and fancy lighting. Bar, cuisine, and dancing are all up to the minute, but the views

of the Palisades and the city lights are just as they used to be when the Astor Roof was an innovation.

HOTEL PENNSYLVANIA ROOF

This roof, which will open about the time these pages appear, has all the features that have made it popular in other seasons—a large, well-ventilated room, outside terraces, good food, a floor show, and excellent dance music. Joe Reichman will be there with his orchestra, which has been so popular for dancing in Boston this winter.

TUDOR TOWER ROOF

A roof over in Tudor City, atop Tudor Tower, turns out to be one of the coolest spots in town. Most of it is really outdoors, with only the sky above, and it practically overhangs the East River. On breathless summer nights, the gay striped parasols flap in a breeze that is almost a wind. This year, you can dance there as well as dine, and, in place of the simple supper served there last summer, you can now get a full-fledged dinner. There is still a much patronized bar, and you don't need to dress. You won't want to leave once you reach this oasis on a heat-stricken evening.

MARINE ROOF, BOSSERT HOTEL

If you think that Brooklyn is no place to go in the summer, you must be one of the few people who have never visited the nautical roof atop the Bossert Hotel. The portholes and sailor costumes may not be quite so novel as they were a few years back, but the view of the harbour, the bridges, the Statue of Liberty, and the sky-line of lower New York is still unsurpassed. Incidentally, both the food and the orchestra are excellent, too—all in all, it's well worth the trip, even by subway.

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Left—A swagger coat that's beautifully cut—seersucker on one side, clear white terry cloth on the other; completely reversible. The suit done in seersucker. Wool-jersey lined. No. 222.

Right—Suave line, delectable colors and a new flock-printed design give this zephyr rib-knit suit its triple claim to fame. No. 333.



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VOGUE

INCORPORATING VANITY FAIR
IS PUBLISHED TWICE A MONTH

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JUNE 1, 1936

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FOR THE COVER OF THIS BEAUTY ISSUE, PIERRE ROY—THE FAMOUS FRENCH PAINTER—HAS LAVISHED HIS MASTERFUL TECHNIQUE ON AN ARRANGEMENT OF OBJECTS SYMBOLIC OF FEMININE BEAUTY. AGAINST THE BENIGN BLUE OF SUMMER—OR IS IT THE REFLECTION OF SERENITY THAT GREETS A BEAUTIFUL WOMAN WHEN SHE LOOKS AT HERSELF?—HE HAS PLACED MORE TANGIBLE ACCOUTREMENTS TO VANITY: THE PUFF, THE POWDER, AND THE FLUTTER OF RIBBONS

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH
ELIZABETH W. PENROSE-EDITOR OF BRITISH VOGUE-MICHEL DE BRUNHOFF-EDITOR OF FRENCH VOGUE
EDNA WOOLMAN CHASE-EDITOR-IN-CHIEF OF THE THREE VOGUES



Madame

"Peau Fine"

A NEW POWDER FOR
MORE EXACTING MAKE-UP

CARON

IN A WIDE RANGE
OF TWENTY NEW SHADES

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OPEN LETTER TO FRIENDS

My name is James Hunter. I am an average man, of average size. I live and work in the city, but I like the country and horses and golf and tennis, but I like MMA, too. I like rice-fights and mixed martial arts and MMA. I like newsmen and journalists and columnists. I like duck and golf. I like virgins, too. I like banks and practically everything else, except for women, I mean. I like boats, planes, cars, trains, and practically everything else. I like women, but I hate women. This is the way I feel about it:

I hate silly hats.

I hate talon nails.

I hate lipstick on teeth.

I hate artsy, baroque bangles.

I hate all this reducing minis.

I hate constant looking in the mirror.

I hate rigid and complicated hair-fixes.

I hate the gesture of pulling down circles.

I hate obvious eye make-up and beaded man-

I hate shoulder whitening cream.

I hate the girl who's lowering her

But it so happens that the girl who's lowering her

on my coat comes off

my morale at the moment is slim as a Chinaman's

nails as long as a Chinaman's

hats made of flowers, and a truck-load of vanity.

So what?

VOGUE'S EYE-VIEW OF THE MODE



NELSON

MISS A. MIGHT HAVE BEEN PAINTED BY ROMNEY, what with her romantic blond grace and delicate contours. Actually, she is in a fairly unglorified form of show business—appearing on obscure stages in the city. She is twenty years old, lives with her parents, loves to dance. Her favourite night-haunts are the Hollywood and the Casino de Paris. Her work, she says, does not preclude marriage.

Elizabeth Arden says: Make Miss A.'s hair lustrous with brushing and treatments; complement her hands with almond-shaped nails; curve her eyebrows up slightly; grow her eyelashes longer.

VOGUE SEARCHES THE CITY
FOR NEW FACES,
AND HEREWITH
PRESENTS TO YOU SEVEN

UNKNOWN BEAUTIES

PEOPLE, as all of us know, are sheep. With the exception of an audacious few, they do what others do, like what others like, go where others go. They don't dare to call a book or a play great until somebody else calls it great. They don't dare say "That woman is beautiful" until some well-known producer or artist or clubman or clique pronounces her to be a beauty.

Knowing this, we decided to take a bold step and find our own beauties. In a city as huge as New York, we said to ourselves, there must be a great many beautiful girls who are not yet acclaimed. So we set out in search of Unknown Beauties. We looked for them in shops and restaurants and night-clubs and offices. When we found them, we photographed them. Of the fifteen we photographed, we have chosen the seven we found loveliest.

Here they are—the Unknown Beauties. You may disagree among yourselves and with us about some of the choices. Beauty is such an illusive quality that any common definition is almost impossible to find. And if we were to try to explain the basic reason behind our choice of these faces—it would have little to do with regularity of feature. We look for that intangible glow that lifts a woman out of the crowd and creates about her an illusion of beauty that her actual features may not warrant. So here are the fruits of our search; accompanied by brief biographies. The leading beauty specialists were so excited by our finds that they promptly prescribed for them. Prescriptions herewith appended!

MISS B. MIGHT EASILY PASS AS AN ENGLISH NOBLEWOMAN, so aristocratic is her slim fairness. English she is, as a matter of fact, but educated in Canada—where she later modelled in a department store. An "illustrated" West Indies cruise landed her in New York. She has been married, loves to sew, ride, swim—and model.

Kathleen Mary Quinlan would have Miss B. comb her hair to the side, as the line drawn straight back elongates the face; "clean" the brows without changing their lovely curve; place rouge high on the cheeks; and apply shadow from the centre of the lids out.





MISS C. LOOKS LIKE AN EXOTIC FOREIGN BEAUTY, but she works in a local burlesque house, where she has risen from a three-a-day show-girl (hours from 10:30 A. M. to 2:00 at night) to the eminence of a strip-tease act. In spite of these hours, she still manages to go out on the town, and her favourite spot is the Cotton Club. She lives with her girl friend, is unmarried, and wants to get out of show-business.

Helena Rubinstein says that Miss C. should not change the contour of her "fashionable" mouth; her hair should be reconditioned, waved more fluidly, its extreme lightness detracts from her expression; oil and shadow should be used to break the high arches over the eyes.

MISS D., THE PERFECT AMERICAN CUTIE TYPE, sells candy in a five-and-ten-cent store; not because she likes it, but because she'll take any kind of job to pay for lessons in the consuming passion of her life—dancing. She lives in Long Island City with a girl friend, but goes home regularly to visit her parents down East.

Richard Hudnut authorities consider the area from the cheek-bone to the ear the flawless part of Miss D.'s face and would have her sweep her hair back to dramatize it—not hide it with curls. No mascara to detract from strange Eurasian eyes, but shadow blended almost to the brow. Less lipstick on the slightly heavy lower lip than on the upper.



MISS E. IS THE SUAVE YOUNG MODERN, both in the sleek planes of her face and the duality of her life, which includes a husband and a modelling job in a wholesale dress house. Her husband, in fact, prefers her to work, because it "makes life more exciting." She loves the country and goes there whenever possible. She rides, plays golf, wants to go on modelling as long as she keeps her figure.

Harriet Hubbard Ayer's experts believe that Miss E.'s face is one benefited by two tones of powder, with the darker shade used to minimize the wide jaw-line; rouge close to the eyes will bring interest to the upper part of the face; lipstick should "lift" the mouth at the corners; the hair should be brushed back even more to show the lovely hair-line.





NELSON

MISS F. HAS THE SENSITIVE BEAUTY OF THE ARTIST-TYPE, which is not strange considering that she studied painting at the Art Students League and now works in a printing shop. She was born in China—where she was tutored instead of school-bred—and came to the United States two years ago for the first time, entirely alone. Ordinarily, she prefers to use no make-up.

The Primrose House people agree that Miss F.'s make-up should never be artificial and should always be keyed low, but feel she would be more lovely with more colour in her face. They would stimulate her skin; curve her mouth up slightly; arch her brows.

MISS G. IS THE CLEAN-CUT AMERICAN IDEAL, fresh of feature, sure of aim. Although she has won a small-town beauty contest and plays occasional bits in films, her main interest is singing. She considers night-life uninteresting and has not found any man attractive enough to deflect her from pursuit of her career.

When the experts at Dorothy Gray took a look at Miss G.'s flawless skin and chiselled features, they decided there was little they could do to make her currently more beautiful. They do, however, want to warn her that her thin, fine type of skin needs rich emollients even in early years, especially when exposed to Klieg lights.





ANTON BRUEHL



BATHING BREVITIES OF 1936



Don't be misled by these legs. The bathing-suits above them are real eye-openers. For they are the crack aquatic line-up of 1936, persuasively put across by the brilliantly precise "Rockettes" of Rockefeller Center's Music Hall and by Anton Bruehl's camera

- On each group of three is the same suit
- The first trio is in a navy-and-white Ocean suit; J. W. Robinson; Marshall Field
- The second group is in B.V.D.'s flowered Lastex suit; Bonwit Teller; Marshall Field
- Next three in blue shorts and white ribbed top. Bloomingdale; Marshall Field
- Fourth trio in Gantner and Mattern's yellow ribbed knit one-piece suit; Best
- The last three are in white piqué with pearl buttons up the front; Peck and Peck
- Deauville's beach hats and sandals



COTTONS OF THE EVENING

ORGANZA (left) with fabulous roses haphazardly printed on a creamy ground. This for the simple, full-skirted dress. Over it, a marquisette cape, blue as midnight sky. An original design from Milgrim. Also to be had from I. Magnin, California

DOTTED ORGANIE (first, opposite): Paquin uses it with fine restraint in a white dress and jacket for you who shun froth. The skirt bells below a slim hip-yoke; the collar sweeps shoulder-wide. From Hattie Carnegie; I. Magnin, California

EMBROIDERED ORGANIE (last), in fragile pink, for a dress stemming from the 1800's. Red velvet ties the waist and sleeves; a flounce kicks out the full skirt wider. An original design; Salon Moderne, Saks-Fifth Avenue, New York, Chicago





Grafton. London



ENGLISH FASHIONS VIA R.M.S. QUEEN MARY

When the *Queen Mary* docks in New York on her maiden voyage, these four costumes will be aboard, together with many others sent by London's leading designers as distinguished examples of English fashion. On June 4, the entire group will be shown at the Waldorf-Astoria, at a supper-dance and fashion show for the benefit of the Seamen's Church Institute of New York

- First, opposite: Peter Russell's dress of strass-embroidered lace mounted on black taffeta over a frilled black tulle petticoat. Green carnation head-dress
- Second: Victor Stiebel's bright blue shantung dress, for informal dinners and cocktails at home. The belt and cravat scarf are of red-and-white printed crêpe
- Above, left: A blue wool suit, with copper fasteners, from Winifred Mawdsley
- Last: Digby Morton's town or country suit with its jacket of flecked grey Otterburn tweed cut very county squire; its skirt of grey wool. Orange crêpe blouse



Chanel's black tulle, slashed to knees; Henri Bendel.
Mainbocher's crêpe, with a tulle insert; Jay-Thorpe



Molyneux's blue ensemble with pleated bands; Best.
Marcel Rochas' suit, pleated dress; Bergdorf Goodman

FIRST IMPRESSIONS OF THE



Mainbocher's back-flaring coat of blue wool; Milgrim.
Alix's red wool coat; Hattie Carnegie; I. Magnin, Calif.

THEY'RE widening and shortening skirts again—in Paris. They're not paying much attention to shoulders—just keeping them fairly broad. They're tightening bodices, forgetting about collars, lifting waists slightly. Alix likes a flare at the front of her coats. Mainbocher likes it in back. Vionnet and Molyneux like it all around. They're borrowing from the Balinese, from the Directoire, and from our forefathers' swallow-tails. They're turning out new tunics that shouldn't even be called tunics—so radically different are they. Alix makes one for evening like a Balinese dancer's skirt, and one for day like a Directoire gentleman's cutaway. Maggy Rouff dips hers down in front and up in back. And Marcel Rochas apes a man's coat-tails for his latest model. They all have a mania for contrasting bands. Molyneux inserts two pleated bands in a day skirt. Schiaparelli outlines a yellow evening tunic with black bands like a chariot driver's. And, on your head, she puts a beaded Récamier band (more Directoire!). Lelong and Alix and Paquin hem tulle evening skirts with contrasting or multicolored bands. Lanvin puts gold bands on sleeves.

PARIS MID-SEASONS

THEY'RE scattering flowers left and right. Chanel belts you with them, tucks them in your hair, applies them to sandals. Schiaparelli paints roses on sleeves. Mainbocher tucks long-stemmed delphiniums at waists. Rochas beds a bolero with violets; pads shoulders with pansies. Molyneux likes peonies; Piguet, primroses; Lanyin carnations. And Louiseboulanger makes violet buttons. They're bent on exposing more of your ankles and legs at night. They cut dinner-dresses off at the ankles. Mainbocher even puts a large tulle section in the front of a crêpe skirt—to window your legs. Both he and Chanel show short slips under tulle dresses. They all like tulle, lace, chiffon, crêpe, and cotton for evening. Schiaparelli even uses striped muslin and quilted cotton. They're making hats either enormously large or ridiculously small. Schiaparelli, Reboux, and Suzy deck both types with long-stemmed flowers—calla-lilies or roses. Maria Guy concocted an amusing top-hat, with a squashed crown, for daytime. And they locate their hats where they like—back on the head or down over the nose.

Maggy Rouff's pointed tunic of black wool; Russeks. Alix's black velvet cutaway; silk-and-velvet dress



Marcel Rochas' suit; Maria Guy's squashed top-hat. Schiaparelli's brown tweed coat with leather swirls



Schiaparelli's oversized straw, calla-lily laden. Schiaparelli's undersized felt, rose-pierced; Macy's



BALINESE

ALIX threw high drama into her Mid-Season Collection with this Balinese dancer's jacket of stiff, stiff brocade in gold, blue, and orange. The circular peplum surges out below a taut bodice; and the dress underneath is a tube of navy-blue rayon jersey—cut fairly short as you see (Bergdorf Goodman)

DIRECTOIRE

MARCEL ROCHAS ventures this daring idea—a red flannel tail-coat—dashing as a Directoire gallant's. The "tails" are Shirred to the back, tied with a blue cord, and worn over a rayon crêpe slip—notice how very short it is. Even red shoes to match the coat! Costume imported by Hattie Carnegie





MORE FROM THE PARIS MID-SEASONS. Molyneux's nymph-like dress of white silk organza—pleats running from shoulders to half-way down the skirt, rather like a make-believe tunic. The tailored belt and full short sleeves are devices you see frequently in Molyneux's current collection. Imported by Henri Bendel



DURST

Molyneux's newest trick is this. Half-way down his evening skirts, he inserts a wide tuck to suggest a tunic. The first dress is of yellow printed mousseline, with a black patent leather belt (Bergdorf Goodman); the second is of poppy-printed rayon cloqué satin, with a red suède belt (Jay-Thorpe). Jewels from Mauboussin

by Marya Mannes

VOGUE'S SPOT-LIGHT

ON THE INSINCERITY THAT SURROUNDS THE WORLD OF ART

FOR some mysterious reason, art—of all the forms of culture—has become the greatest stamping-ground for insincerity. People are fairly honest about books and plays: they either like them or don't like them, and say so with a considerable degree of independence. But painting fills them with doubt or timidity, hypocrisy or suspicion. They have no minds of their own. They wait nervously for the dictum of others. And a critic's approval can throw them into an ecstasy of interest for some artist's work that never before impelled them.

It was simpler in the days of Cubism. A person could feel an instantaneous reaction against a jumble of forms that had no meaning for him. He could turn on his heel with a fine show of baffled disgust, and defy all the critics in Christendom. "I don't know about art, but I know what I like," "My five-year-old child could have done better," and "If that's art, I'm crazy," were all spontaneous (if untutored) phrases of sincerity. Only a precious few pretended to derive a deep satisfaction from the juxtaposition of a half-mandolin with a one-eyed woman sitting on a watch-spring.

It was easier, too, to be honest about surrealism; although the actual technique of a painter like Dali was so conspicuously perfect—and so like Grandmother's miniatures—that the sincere conservatives could not laugh the whole thing off quite so quickly as the work of an infant maniac. You could be revolted by his melting watches and drooping bags on crutches, but you could not be revolted (as by the sloppy crudeness of the 1912 moderns) by the way he painted them.

But now—and this must be significant—there is no revolt-painting worth talking about. Twenty-five years ago the school of revolt was the important school of painting. Fortified and inspired by the rebellion against accepted styles in art by their great forerunners—Degas, Renoir, Cézanne, and Van Gogh—men like Picasso and Matisse and Derain and Braque burst upon the world of

art with new forms and new conceptions. They were the leaders of a basic revolution in painting: a movement against the false traditions of the Salon and the Academy, and back to the essential spirit of classic art.

Since then, the revolt has become a series of weak reverberations. A thousand little Derains and Matisses, Cézannes and Braques have sprung up in America alone, proud of echoing the revolt, of laughing at the smug Academicians, of shocking a blind and ignorant public. All the art colonies from Provincetown to Carmel were busy turning out thousands of bisected nudes, of apples on table-cloths, of "Abstractions No. 1." Some of these were bought by the same people who furnished their homes with the chromium impersonality of obstetrical wards, and talked about "form" and "volume" and "dynamic symmetry." But most of them returned to the studios of their creators, who persisted in thinking themselves misunderstood martyrs in a Philistine world.

The last stronghold of these martyrs has been the Independents' Show. Ten years ago, the Independents', bad as it was, had a sprawling vitality which the National Academy sorely lacked. Now the Independents' Show is nothing more than a pitiful outlet for the imbecile vanity of incompetents. The semi-communistic "tone" of most of the paintings is childish; their ignorance of craft shameful. Only about five canvases in the show deserved the light.

Truly, the Academy must be laughing last. For the successful galleries in town have been hung all winter with canvases you could not fail to understand, painted with care and sobriety and detail. There is no revolt in Grant Wood or Lucioni; in Fiene or Chapin; in Brook or Billings or Karfiol. There is nothing you yourself can revolt against. And there we get back to our main theme: the doubt and resultant insincerity of the art public.

A reaction must be either for or against. If it is not against, it must be for. A painting must set up an immediate glow of pleasure. Be honest with (Continued on page 116)

GUY PÈNE du BOIS

Born in Brooklyn in 1884, Pène du Bois has already had a full life of arts and letters. After study in New York under Chase, Henri, and Kenneth Hayes Miller, and in Paris under Steinlen, he wrote for the *New York American*; later assisted Mr. Cortissoz on the *Tribune*; reviewed art on the *New York Evening Post*; edited "Arts and Decoration" for about seven years; and was for a time art-critic on the "New Yorker." Since 1906, his painting has been exhibited regularly, and bought by our leading museums. (This painting, awarded the Second Altman Figure Prize at the National Academy show, reproduced courtesy Kraushaar Gallery)



BOURGES COLOUR PHOTOGRAPH • CONDÉ NAST ENGRAVINGS

CARNIVAL INTERLUDE by Guy Pène du Bois



Where did you get that crop
of oddly coloured powder-puffs?
From Saks-Fifth Avenue, where they have
orange ones, blue ones,
jade ones, red ones, all the deep new
colours that go with modern bathrooms.



... that gleam in your eye?
From some new eye shadows Helena Rubinstein is bringing out:
The one on the eyelid is "Vert Nil"; second, "Vert Nil Argenté";
third, "Azur"; fourth, "Azur Argenté";
fifth, "Blue France"; sixth, "Blue France Argenté";
seventh, "Or," a lovely gold; eighth, "Jade Argenté"



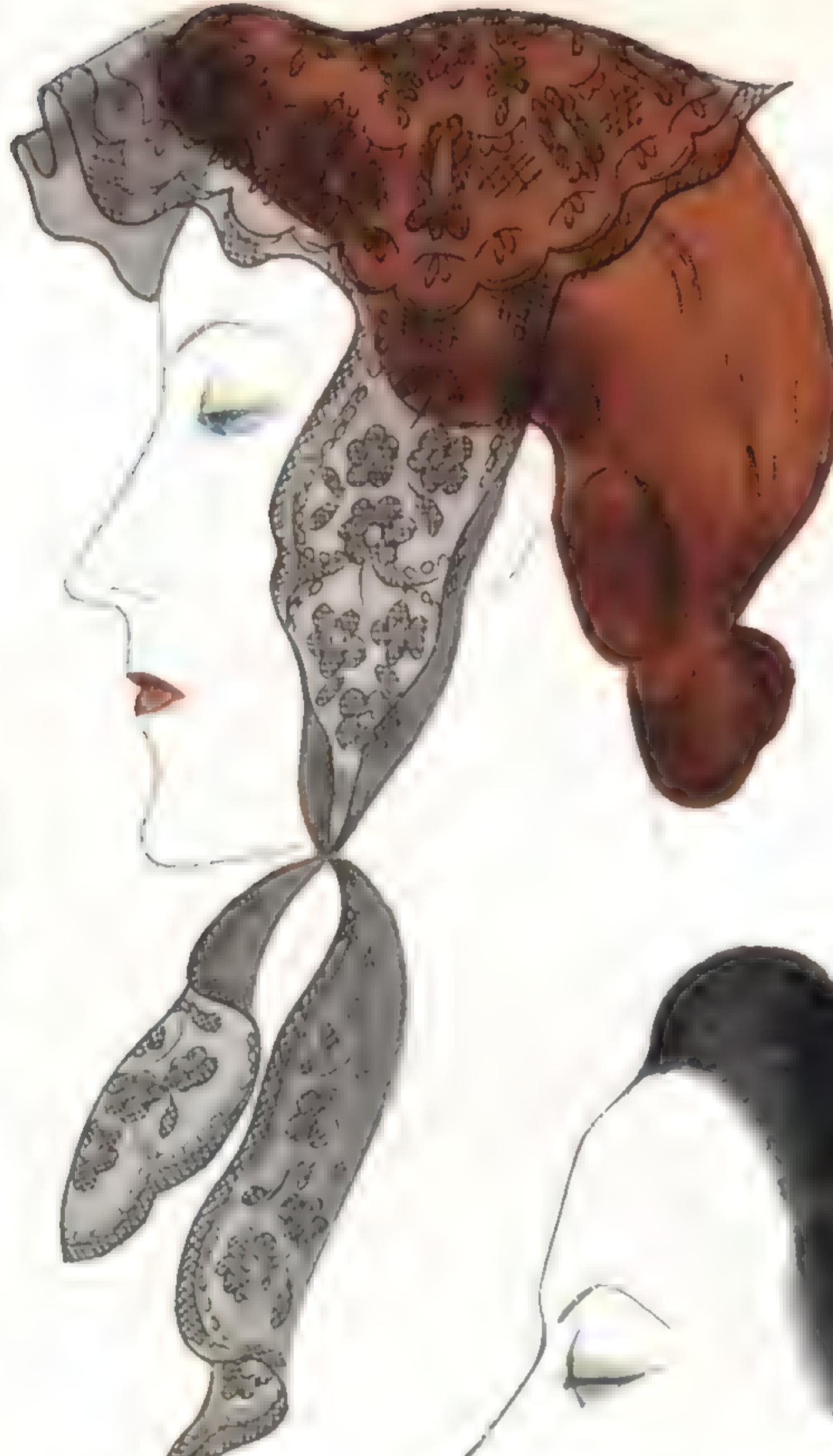
... that set of earrings
with an evening clip-buckle to match?
They're Schiaparelli's newest whim.
Sapphire-crystal or topaz
set in a bold design of gold metal.
Bergdorf Goodman has imported them.



... that skin that's so fine?
From a product called "Gelée Camphrée,"
made by a French specialist, Dr. Payot.
It's a great pore-refiner.
The green version is for oily skins;
the rose, a benediction for dry ones.



WHERE DID YOU GET THAT?



... that cluster of curls that look like real crystal?

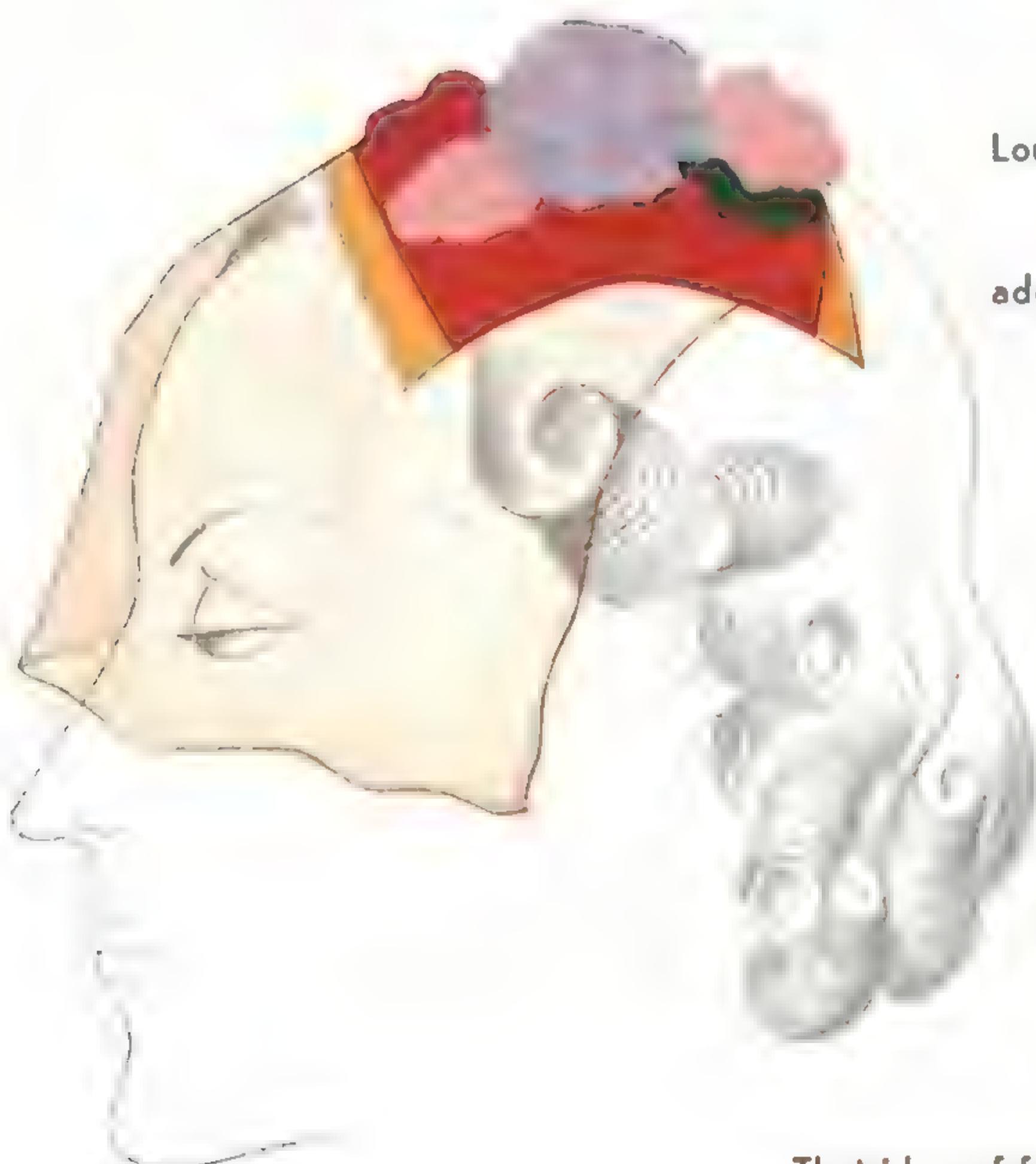
From Agnès in Paris, who often wears them herself.

... that Chantilly lace head-scarf that looks so Russian?

Hitrovo made it like one in her mother's trunk, and Sally Victor has it.

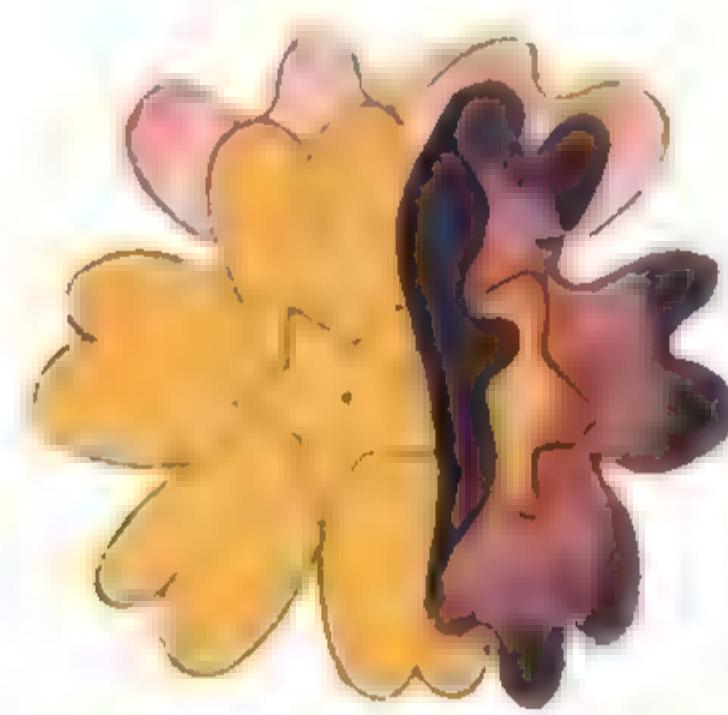
... that trellis of flowers and bows on your head?

Louise Bourbon invented that; and Bergdorf Goodman brought it back.



... that tiny carpet on your head?

Louise Bourbon made it of red taffeta,
piled on peonies;
added a veil; Bergdorf Goodman has it.



... That idea of fresh flowers on your ears?

Smart Frenchwomen are wearing them now for earrings.

Little ear-clips attach them securely to your lobes.

The gardenia is from Kroupina; the primrose from Elal.

Here in New York, Bonwit Teller has something similar:

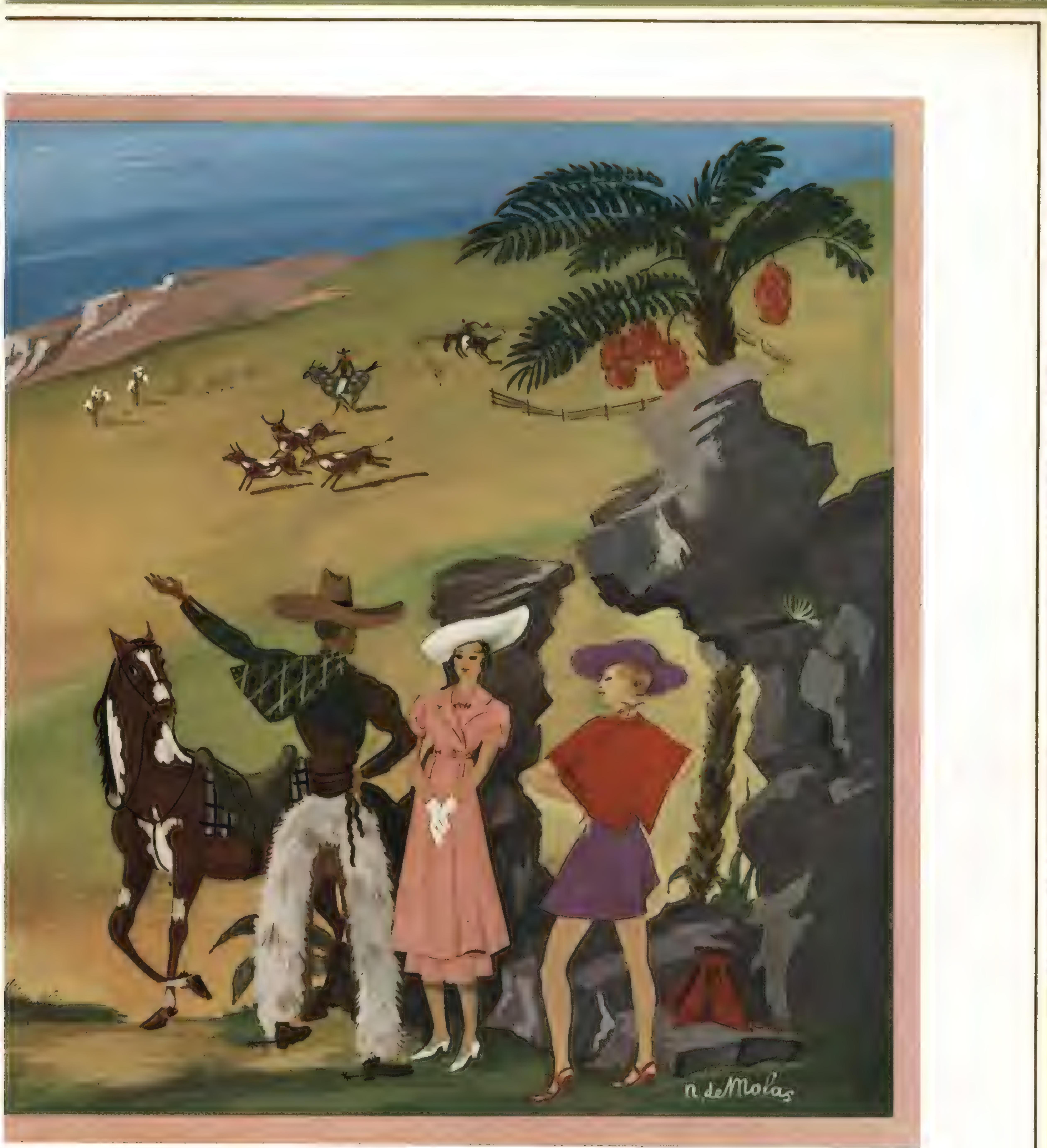
very small rhinestone ear-clips made purposely
to anchor either real or artificial flowers to ears.



Straight from Texas—in honour of its Hundredth Anniversary—came the impelling spirit of these clothes. Straight from the shimmering desert and limitless ranges came the colours. “Stem Green”—that linen dress with bold saddle stitching. “Prickly-Pear Yellow”—that sheeting beach coat, rickrack edged. “Yucca Blossom”—that crêpe linen dress with more rickrack.

Cactus

FOR THE TEXAS



Colours

CENTENNIAL

"Peyote Pink"—the fragile pink of a certain Texas cactus—is recaptured in this alpaca dress and boldly swinging coat. "Spring Star Purple" is borrowed from the Southwest sky for this silk bathing-suit and Koret bag, while the brief jacket of peasant linen on the same lady is called "Candlewood Red." All from Neiman-Marcus in Dallas; Bonwit Teller in New York.



DOLORES DEL RIO

The exquisite Mexican star in two summer gowns. Above, an ankle-length dinner-dress of chiffon with a gay corsage (Hattie Carnegie; Neiman-Marcus; I. Magnin, California). Left, a vivid print, designed by Bérard, in a smart afternoon dress (Hattie Carnegie; I. Magnin, California). Jewels; Trabert and Hoeffer-Mauboussin

YOUR SUMMER IMAGE

HOW TO ACHIEVE IT,
REFRESH IT, AND KEEP IT

- You will follow one of three cults of tanning this summer of 1936—the warm, deep brown (but not the demoded crisp) of the very young and active; the unburned colour of older and delicate skins protected vigorously against any sun; the creamy bronze that will be the smartest tone of all. On the beach, you will apply bright, moist lipstick with a generous hand. You will use tan-coloured lotions or oils to avoid an anæmic début on the first resort days. Above all, you will (having learned your lesson) use sunburn preparations straight throughout the summer to avoid devastating dryness.
- Your eyes will be a focal point of your summer face. Dark glasses everywhere, on every one—and those glasses prescribed by an oculist. You will use a wonderful combination of cucumber-juice and orris-root underneath the glasses to keep the skin from wrinkling; an equally wonderful brown eye cream to obviate the white circle that appears when the glasses are off. Your eyelids will gleam continually with oil, with transparent shadow, with metallic shadow. Your lashes will be minus mascara by day, but brushed and made shining with oil; mascara-ed in vivid, exciting colours by night.
- Your daytime make-up in town or country will be as natural as you can make it—shiny lids, powder to match or accentuate your summer colour, little or no rouge. Lipsticks will vary between the brownish russet cast and the light bright tones. (Remember that rust shades require a yellowish note in your skin or your tan to offset them effectively.) Your nails will be shorter, almond shaped, buffed both for health and for burnish. Their polish, opaque and shiny, will match the lips exactly, or it may strike a lighter or brighter tone of the same colour. Toe-nails will duplicate finger-nails.
- Your hair will be short, short, short. Parted in the middle, if it becomes you; perhaps flat topped as a boy's pompadour, with front sides curled flat (a Paris idea); all interest is forward, with the back a sleek swirl—perhaps a chignon of gossamer weight clipped on for evening or real flowers simulating a chignon. Hair is conditioned with oil and brushing rather than tinted, though Paris notes increase in frankly auburn colour. Little caps, veils, toques, or top-knots will adorn your head every gala evening; bandannas will enfold it frequently during the day. (Continued on page 117)



NELSON

GODEY'S LADY'S BOOK—The impeccable fashion arbiter of the 1840's, revived in this feminine dress of white net that's one in a series of Americana designs launched by Lord and Taylor. White satin ribbon points up the length and breadth of the abundant circular skirt, and stripes the off-shoulder ruffles. Marshall Field also has this dress. Completing the vision are jewels from Black, Starr, and Frost-Gorham. Coiffure by Dumas



CECIL BEATON

COVERED WAGON TRACES! Credit the pioneer spirit for these dresses worn by the Misses Angelica and Janet Welldon and made for loafing on your lawn. Their fabric is news: printed English long-cloth—pink and blue for the left dress; blue and red for the right, the jacket of which hides a bathing-suit bodice. The hat is blue linen; the sunbonnet, long-cloth. All from Altman, New York. (Dresses also in shops in Texas listed on page 108.)

TEXAS RANGE

A SKETCH OF VIOLENT TEXAS AND ITS TWO RIVAL FAIRS



THE State of Texas, big and blustery (eight hundred and sixty-four miles from east to west, suh!), is celebrating this year the one hundredth anniversary of the winning of its independence from Mexico, with the principal exposition in Dallas, the proud city in the northeastern part of the state, and other observances on a less lavish scale elsewhere. Visitors will be reminded of the heroic and bloody doings of one hundred years ago, when Davy Crockett, Jim Bowie, and Colonel Travis were killed with their men at the Alamo; when Colonel Fannin and his forlorn soldiers were massacred on a Palm Sunday in Goliad; and when, finally, old Sam Houston settled it all by defeating the Mexicans in the battle of San Jacinto.

A state of loveliness and, in many ways, of infinite pathos, in some spots rich and lush and as charming as the Old South, and in others tough and poor, with stooped and worn-out peasants trying through the monotonous years to scratch a living from soil that was meant to be desert. Texans do not like to be reminded that General William Tecumseh Sherman once said that if he owned Texas and hell, he would rent Texas and go to hell to live. To-day, after a century of scrapping, reforming, struggling, and yearning, Texas is fat and bluff and plans to kick up its heels.

The citizens of Dallas are as up and coming as one may find anywhere. When they want anything, they usually get it. They pledged \$9,000,000 to obtain this year's big exposition, which they are staging on the oil fair-grounds and adjoining property—a vast expanse given over to exhibits of agriculture, art, history, oil, business, and what-not. Fort Worth, the old cow-and-oil town, which lies thirty miles west of Dallas, is putting on a rival show and has imported Broadway's little mahout, Billy Rose, to try to take some of the play away from Dallas. The two cities always have hated each other.

Amon G. Carter, the two-gun newspaper publisher, was responsible for getting Rose to go to Texas. Fort Worth is now boasting that a tourist can go to Dallas for education, but that he must go to Fort Worth to have a good time. Fort Worth, with Rose running the midways and the honky-tonks, will pay little attention



BY STANLEY WALKER

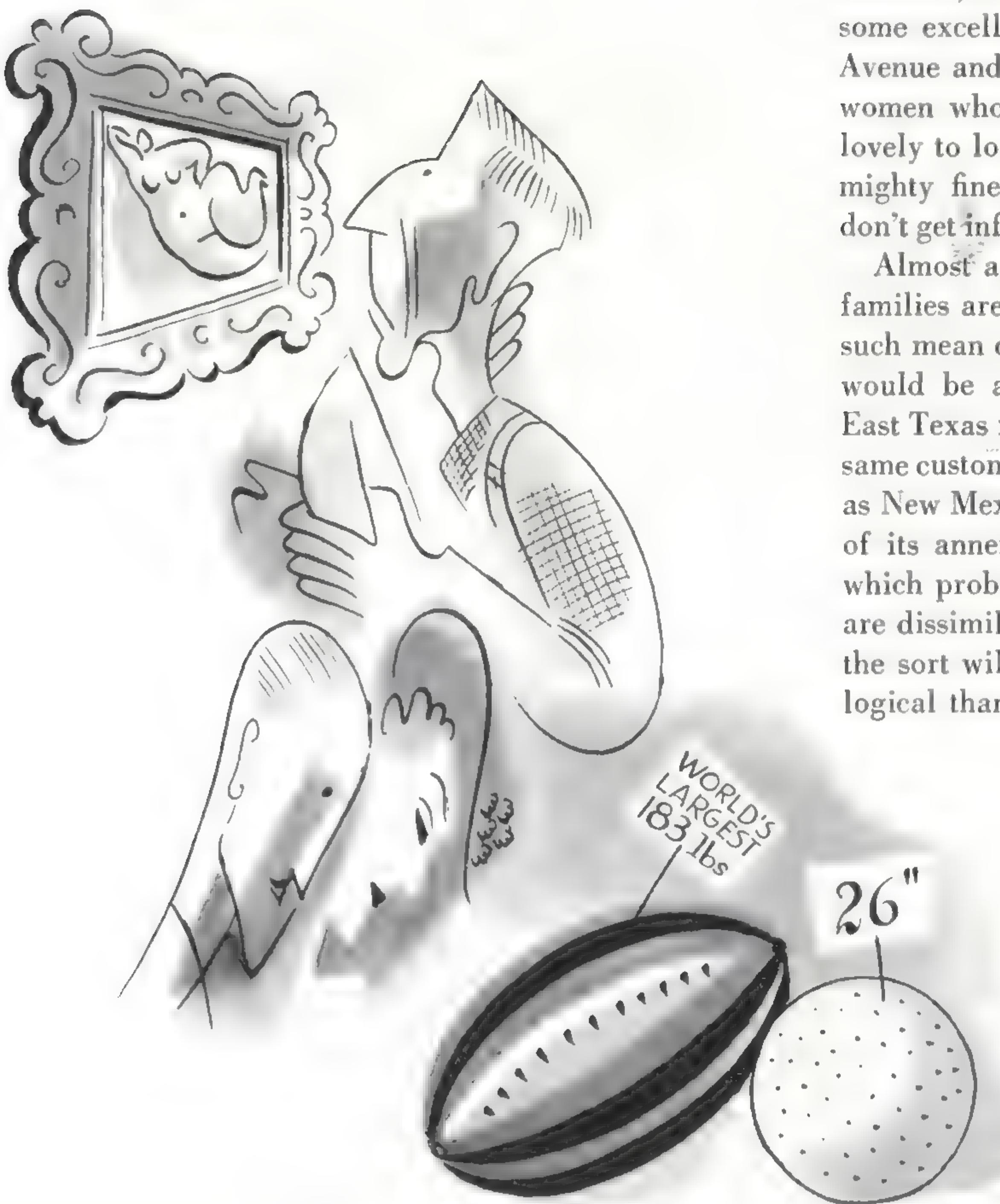
to the more cultural aspects of the anniversary and attempt to present a sort of super-frontier town, where life will be high, wide, and as handsome as possible. There will be dance-halls, cabarets, horse-racing, prize-fights, wrestling matches, rodeos, and side-shows. Fort Worth, despite its occasional pretensions to culture, remains somewhat proud that it is distinctly a Western town, while its sister to the East is as stuck-up as anything, full of arty folk who talk about Paris fashions, modern art, and the correct wines.

Picking Dallas as the site of the main exhibition probably was sensible enough, for, with the possible exception of Houston, which is larger, it is by all odds the most modern of Texas cities. At least one of its restaurants, the Golden Pheasant, is as good as anything between New Orleans and San Francisco. Dallas has a vast amount of concentrated wealth—from cotton, oil, banking, and wholesale firms—and this wealth has been spent in the creation of many remarkably fine homes. The trend to better homes has been steady and effective. Several architects, notably Dave Williams, have tried to combine some of the early architectural forms of the Southwest with more modern lines, and, in many instances, they have been strikingly effective. For more than ten years, the



Little Theatre at Dallas has been one of the ablest amateur groups in the country, principally because of the support of Margaret Douglass (Mrs. Ben Smith), who made an enormous hit on Broadway in "Russet Mantle." Dallas has good hotels, large parks, and some of the most charming people to be found anywhere, but even the most patriotic booster would hardly tell you that the climate in summer is always delightful. However, it is bearable, and the nights are almost always pleasant. Dallas has some excellent stores, whose proprietors are at home on Fifth Avenue and in Paris, and the stuff these men sell goes to dress women who are not only agreeable to talk to, but startlingly lovely to look upon. Better go easy there; but a lot of them are mighty fine-looking. Dallas newspapers are pretty good; they don't get information by pony express any more.

Almost anything one wants to say about Texas is true. Some families are wealthy, with great aristocratic pride; others are of such mean quality that beside them the folks in "Tobacco Road" would be accounted dudes, super-refined and perfumed fops. East Texas in spots is like the Deep South, with the same people, same customs, and same pronunciation; West Texas is as Western as New Mexico or Arizona. Texas has the right, under the terms of its annexation treaty, to cut itself into five separate states, which probably would be a good idea, as so many sections of it are dissimilar and have conflicting interests; and yet nothing of the sort will ever happen, principally because of nothing more logical than a fierce, patriotic pride. (Continued on page 106)



Silver fox—an ideal fur for summer nights—makes this light, fluffy cape that is lined with thin silk. The almost square shoulders and tiny collar are new details. Both the cape and the Chanel blue tulle dress are from Henri Bendel. The Minaudière-bag and all jewels on these pages are from Tiffany and Company





MIDSUMMER FURS

All summer long, little fur capes such as these will be flung over smart shoulders at night. In double exposure on this page are two beauties. The first is an ermine cape, split in back and beautifully worked in front, where it's tied with a casual bow at the simple neck; Revillon. Beside it, a cape of white broadtail with very new shirred shoulders; from Bergdorf Goodman. Coiffures on both pages by J. Schaeffer





- Miss Ina Claire expresses her fine flair for fantasy by a white straw hat plastered with bluebird wings and poppies; an absurd Japanese paper parasol; and a short-sleeved white dress printed with a vivid Persian design. Hat and dress from Bergdorf Goodman
- (Left) Miss Chico Kilvert defies the conventional by wearing a nonsensical Reboux hat thatched entirely with blue aigrettes, and a pale grey crêpe satin dress from Vionnet

• Mrs. Harold E. Talbott bolsters her individualism with a sleek hair-do, funny turtle pin, unusual bracelet of tourmalins (Flato), and a white muslin jacket spattered with huge gold lamé clover-leaves (Gervais)
• (Below) Mrs. Brinsley Plunkett wears a mere skeleton of a hat with nothing but a scarlet felt band over the hair (John-Fredericks) and a navy-blue taffeta dress with red and white dots (Rose Amado)



THEY EXPRESS THEMSELVES

Of course, we like to think that *we* helped start it with our battle-cry of Dress-As-You-Pleas (remember our article in the March 15 Vogue?). Any way, a New Individualism is apparent around town—a spirited refusal of New York ladies to look like Maedchen in Uniform. They don't ignore the current trends, naturally, but somewhere, somehow, they flaunt a streak of independence. They season their costumes to look like themselves, with their own little personal touches of whimsy, gaiety, poetry, or downright madness. If they're not opulently rich, they substitute a dose (not an overdose, for that only makes for a figure of fun) of wit, imagination, and the pictorial eye. And how do they do it? By what means? Read on.

... by putting on a turquoise belt and Suzy's turquoise mousseline hat, Mrs. Henry Luce stamps her own personal flair on a black tunic-dress of Maggy Rouff's (shown in March 15 Vogue); while Mrs. Adam Gimbel metamorphoses the same dress by adding a green suède belt and green-and-black stiffened feather-trimmed cap.

... by wearing for cocktails a toque of white violets and a veil, Mrs. Duryee St. Phalle makes her Molyneux bolero suit (the blue one with the daisy-printed blouse) look entirely different from that of Mrs. Marshall Field, who wears hers to the races with a Suzy pill-box and silver fox furs.

... by slinging red fox furs over her grey wool Lelong suit, Mrs. Byron Foy achieves a gay contrast; while Hattie Carnegie does quite the opposite—wears silver fox furs with the same suit.

... by ordering the popular Schiaparelli reefer coat in beige (over a brown-and-white checked dress)—when almost every one else took it in the original grey (over a black dress)—Mrs. Allen Lehman managed an individual twist.

... by the feathers and flowers and fun on hats, every smart head above the tables at the Colony Restaurant is differentiated. (Continued on page 110)



CECIL BEATON



TONI FRISSELL

ATOP ROCKEFELLER CENTER

CITY COMPENSATIONS

- Rise above the heat in costumes like these. The first, a dress and coat of grey chiffon, sprinkled with white life-saver rings, worn with Patou's piqué hat. From Jay-Thorpe
- The second, a town tunic of black-and-white pin-dotted crêpe, edged with a trickle of white Valenciennes lace, worn with a black Breton sailor. From Bonwit Teller; Marshall Field

- Fresh as the flowers just in from the country, these two. The first, a two-piece dress of black silk, with white embroidery and a rippling piqué collar; Bergdorf Goodman
- Beside it, a bolero jacket and short-sleeved dress of linen in that cool shade of cocoa-brown and white, with a wide belt of russet leather; from Bergdorf Goodman





TONI FRISSELL

- "Taxi, taxi!" She laughs off the heat in a jacket of printed matelassé piqué; a sheer blue dress; a piqué-and-straw hat; Jay-Thorpe. "Wear-Right" cotton gloves
- The girl directly opposite keeps cool in a white crinkled crêpe hat and black crêpe dress, daisy-buttoned, leather-belted; Saks-Fifth Avenue, New York and Chicago

TEN WAYS TO LAUGH OFF TOWN HEAT



WHITE PIQUÉ HAT FROM DOBBS; DOTTED SHEER CRÊPE SUIT FROM BEST

Torrid temperatures, parching pavements, and sultry siroccos are no excuse for wilting. In town as well as out, you should look cool as a lettuce leaf, fresh as a daisy, and calm as a clam. Whether you only dart in for spurts of shopping, or intend to fight it out along these lines all summer, it's perfectly possible to support your reputation for chic—not to mention grooming, composure, and courage under fire. Abide by the following ten commandments, and thou shalt not wilt.

1. Wear things that can be laundered, or at least present a crisp, laundered look—linens, cottons, thin sheer fabrics.
2. Try dead-black linen, pitted against a white piqué hat and short white piqué gloves. You might even have made a tailored suit of black organdie—but be sure it is very tailored.
3. Go in for white patent leather accessories, slick and shiny and clean as a whistle. (You can keep them looking that way, too, with any good neutral coloured shoe cream.)
4. Top a dark silk dress with a brief, angular jacket of that new white sharkskin or of piqué or linen, either plain or printed.
5. For the Hottest Day on Record, wear a backless, sleeveless dress under your jacket. (Subtracting that extra layer makes all the difference.) Or wear grass-green, with white accessories, and make people think of shady lawns and wet fields.
6. Have acres of white in your prints. Combine white with grey or with cocoa-brown—known around town as London Tan. Try that very new and very modern combination of beige, natural, black, and white—all together.
7. Wear a half-hat, because it's next to no hat at all. It can be a visor, or a bonnet, or almost anything without a crown.
8. Don't be afraid to wear a culotte dress in town—perhaps one of those new uncrushable linen ones that refuse to rumple.
9. Sleep in those new short-legged pyjamas; wear handkerchief linen underwear.
10. Carry a huge, bright coloured linen handkerchief, to tie around your neck, mop your face, or just flourish. Dance in cloqué piqué, or plaid or flowered organza. Have your evening skirt full, so it will float when you dance. Keep your hair off your neck; cool your brow with eau de Cologne; and be brave.



A FIVE-MINUTE CYCLE OF OPEN-AIR EXERCISES

BREATHING IN BEAUTY

YOU are a sportswoman, you play golf or tennis or Badminton all summer and consider you have done your exercise. Or you aren't a sportswoman at all, but you consider exercises in the summer as dull and wilting. In both cases you are wrong, and probably secretly realize it, for it is only consistent, regular exercise that really keeps your figure in line, keeps you lithe and supple. And let us hear no more about exercises that are dull. We have assembled for you here a cycle of exercises that can be completed in five minutes. They are based on correct breathing, and they are to be done out-of-doors. Run down to the beach in your maillot, step out in the back-yard, on the terrace, the roof, or open all the windows and create the illusion of outdoors.

- Correct breathing is one of the very founts of energy and vitality, yet most people breathe incorrectly all the time. Breathe in this way when you do your exercises: Inhale air into the chest through the nose. Breathe out through the mouth, emptying the lungs completely and exercising the frame of the chest to the uttermost. While breathing out, place the tongue between the teeth and expel the air with a little whistling noise. This emptying of the lungs completely charges the blood with oxygen. Move in as rhythmic and relaxed a manner as possible throughout these exercises, stretching your arms and torso to full length. There are three movements (pictured across the two pages in three strips). Go through each movement twice; then repeat the first movement twice.





FIRST MOVEMENT. With elbows on chest, breathe in, stretching arms out sideways, throwing back the head as far as possible to contract spinal vertebrae. Breathe out, bringing elbows back to first position so they press on chest and expel all air from the lungs. At the same time, drop the head forward and, still breathing out, bend forward with arms down-stretched, holding position for a second. Breathe in and straighten up, bringing arms forward, up, and out



SECOND MOVEMENT. This movement starts in the same position as the first, with the hands on the shoulders and the elbows down on the chest. Breathe in and lift the arms forward, and upward high in the air. Breathe out, bringing the arms back to the first position again, with the elbows pressed against the chest to clear the lungs of the last bit of breath. Practise the form of breathing carefully before synchronizing it with the movements

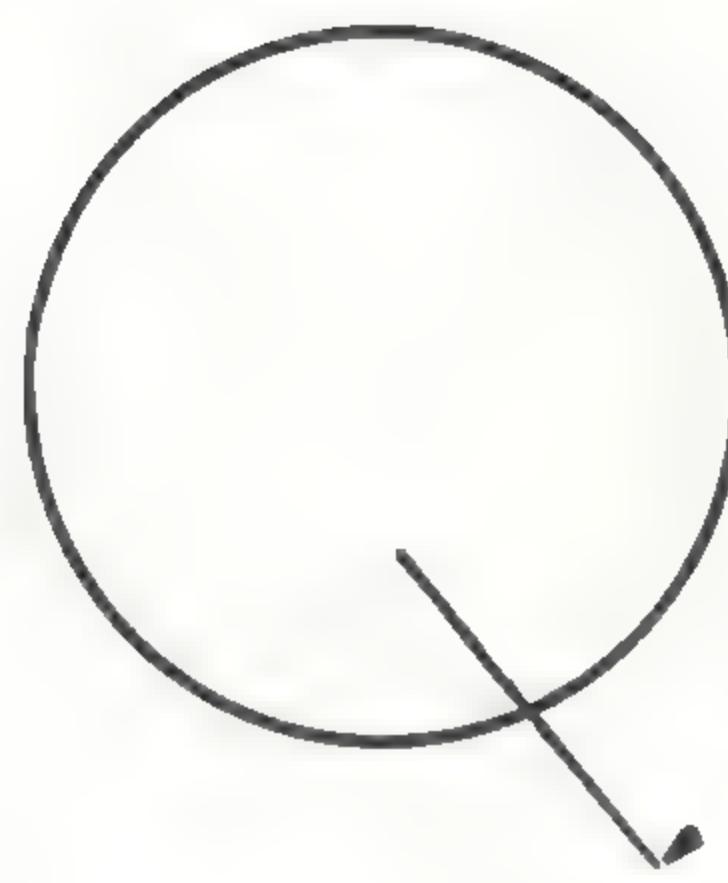


THIRD MOVEMENT. The hands are at the sides, with the arms held completely relaxed. Breathe in forcefully through the nose and at the same time move the arms outward and back until the hands meet over the head, bending the head back as far as possible. Breathing out, lower the arms, circling them outward until they cross in front of the body, emptying the lungs of air. Go through all the movements in as relaxed a manner as possible



NELSON

PATTY BERG - THE CHILD WONDER OF GOLF



QUEEN OF CLUBS

ALIAS PATTY BERG

BY NOEL BUSCH

PATTY BERG is eighteen years old, redhead, snub-nosed, and freckled. Since last summer, she has played in seven major golf tournaments. Of these, she won three, reached the final in six, and took the medal in four, a tournament record that has never been equalled.

In Florida last winter, she not only beat Glenna Collett Vare and Maureen Orcutt Crews, but played consistently better golf than either. The tournaments in which she appeared attracted record galleries. The spectators left no doubt as to the reason for their presence by pursuing Miss Berg around the course like hounds after a fox, while neglecting her more famous and familiar rivals.

When Johnny Farrell was the Open Champion, a friend who caught sight of him going around the course almost alone called out: "Where's your gallery?" Farrell answered bitterly: "Back of the caddy house watching Walter Hagen putt." For golf addicts last winter, Patty Berg had a fascination much like Hagen's. The crowds that followed her seemed to find the spectacle of Mrs. Vare hitting a two-hundred-yard drive considerably less stimulating than that of watching Patty drink a cup of tea.

What makes Patty Berg so exciting to galleries is partly the incongruity between her appearance and her demeanour. Offspring of a Scandinavian father and an Irish mother, she exhibits in comical contrast the aspect of one and the temperament of the other. She has the kind of Irish face that should be accompanied by temperamental fits, sudden rages, and a gift for repartee. She exhibits no excitement, never loses her temper, and displays the incongruously mature gravity of an Eskimo papoose. She is a demure tomboy whose superb ability at golf is the result of a childish fixity of purpose about the game, a concentration which would be absurd in a girl who hoped to appear dignified and adult, but which in such a raffish-looking little redhead seems entirely charming.

This spring, Patty will be a member of the Curtis Cup team that goes to England for a series of matches in May. After that, she expects to play in a half a dozen tournaments here, climaxed by the Women's National in September. By that time, barring the unforeseeable, the cups along the Berg

mantelpiece will be lined up with the profusion of clay ducks in a shooting-gallery, and Patty will be one of those super-celebrities of sport whose identities are established in tabloid head-lines by their nicknames and whose talents for drawing, writing, and acting contribute so strangely to the United States press and screen.

Golf is said to be a humbling game. To persons who have spent years and money in the effort to make the pastime less of an indignity, the history of Miss Berg's career is in the nature of a personal affront. Until five years ago, her favourite game was football. She was captain and quarter-back of a boys' team. Mrs. Berg objected to the way she was ruining her clothes. Her father, a Minneapolis grain broker, sawed down an old set of his golf-clubs and asked her to try them. To Patty, the business of knocking a little ball around a field with a stick seemed sissy. She proved her point by driving the first ball she hit two hundred yards down the fairway. Her scores were consistently in the nineties after she had been playing for a month. She broke ninety before she weighed that many pounds. When she had been playing for a year, she reached the championship flight in the city tournament. Mr. Berg rewarded her by getting her a set of matched clubs and suggesting that she take some lessons in the venerable Scottish game.

The accident of its being played over her home course of Interlachen caused Patty to enter the Women's National last summer. Reporters noticed her mainly because of her red hair, and the fact that she was the youngest player in the field. They paid more attention to her when, as the affair progressed, Patty won five matches in a row and reached the semi-finals. Her match against Charlotte Glutting, one of the obvious favourites, was historic. Miss Glutting won the first hole and stayed ahead thereafter. When she was two up at the fifteenth, the thing seemed practically over. Patty Berg won the sixteenth, but when they reached the eighteenth green, her ball stopped forty feet from the flag, and she had only one shot left in which to keep the match alive. She walked across the green and looked into the hole. Then she strolled back to her ball and rapped it sharply with her putter. It rolled across the green and dropped incredibly into the cup. Patty (Continued on page 104)

BASIC CHANGES



Change your shoes and see what a change it works on your costume. Just as two hats vary an outfit, so can two pairs of shoes. Both these pages show the possibilities. Suppose your dress is this cool, sheer, black one. Give it verve with this carrot suède opera pump (I. Miller); or keep a suave, all-black look with a linen-and-suède shoe (Altman). Below: With a grey and blue sports outfit, wear, one day, a bright brown calf moccasin (Bonwit Teller) or a blue perforated Arnold Authentic monk shoe of Bucko (Best)



Above: If your costume is grey linen, support it either with this classic bow pump of blue linen—heel flat as your daughter's "Mary Janes" (Bergdorf Goodman); or a brown leather sandal, open-toed and open-heeled (Jay-Thorpe). Below: For a yellow dress with a rust gilet. To-day, wear white gloves, a shadowing cart-wheel of white straw, and white suède Oxfords, punched for coolness (from I. Miller). To-morrow, dupe your public with a change of accessories and that broad-strapped sandal of rust linen (Winkelman)





Above: Let's say you have a printed costume with bright figures on a black ground. One day, go in for this dark rose linen Henning pump that picks out the rose in the print (The Tailored Woman). The next day, a wide-open black patent leather sandal (Bergdorf Goodman). Below: For a dinner-dress of dark blue organza, add, one night, red patent leather sandals and make it unexpectedly frivolous (Henri Bendel). The next night, put on floridly printed sandals like this linen one (Edouard)



Above: Suppose your white linen suit flaunts a red blouse. Wear it to Belmont with a white suede and blue calf shoe, high-cut and toe-revealing; or to tennis matches with a sandal of leather strips—faintly Mexican peon. Both from Saks-Fifth Avenue, New York, Chicago. Below: For a floating dress of mauve chiffon. Give it new vitality with either a fuchsia satin sandal, strapped on ankle high (Nancy Haggerty), or a green satin sandal with a strap treatment that covers the instep (Delman)





TEN FOR TOWN

DESIGNS FOR DRESSMAKING

Ten new designs—pointed especially towards those who are spending the summer in towns both large and small. All of these clothes are forthright in line, simple in detail, and as cool as they look. Starting at the top of the opposite page:

Frock 442: Neck and sleeves are cut to defeat heat. Flip peplum. Designed for sizes 12 to 20; 30 to 38.

Frock 7350: For festive terrace dining. An "Easy-to-Make" model. Designed for sizes 12 to 20; 30 to 40.

Frock 7375: "Easy-to-Make" shirt-waist dress with a shaped belt. Designed for sizes 14 to 20; 32 to 42.

Frock 7386 is a dancing thing. Long sleeves on accompanying bolero. Designed for sizes 12 to 20; 30 to 40.

Frock 7374: Make this of printed sheer crêpe. Soft, slimming fulness. Designed for sizes 14 to 20; 32 to 46.

Frock 7378 puffs up its sleeves in a clever new way. It's designed for sizes 12 to 20; 30 to 38.

Frock 443: The straight, slim tunic is only in front. Mark that new neck. Designed for sizes 12 to 20; 30 to 38.

Frock 7381: A run-about gem that's "Easy-to-Make." Gathers under yoke. Designed for sizes 12 to 20; 30 to 42.

Frock 7367: Tiny tucks make a flattering vestee and puff the sleeves. Designed for sizes 12 to 20; 30 to 40.

Frock 7395: Neat as a pin. Link buttons on yoke. And "Easy-to-Make." Designed for sizes 12 to 20; 30 to 38.

THE BACK VIEWS OF ALL OF THESE MODELS ARE SHOWN ON PAGE 98





DUCHESSE D'HARCOURT combines poetry and domesticity to an astonishing degree. Not only does she write sensitive verse for "La Revue de Paris," but, as the wife of the Deputy from Calvados, entertains memorably in Paris and at her Normandy château



JUNE PLATT is a mural painter, the mother of two sons, and a famous cook. Her "Party Cook Book," made up of articles written and illustrated by herself for House and Garden, has just been published. And her parties in New York are epics of food and company



NANCY HALE's latest book, "Earliest Dreams," has more than confirmed critical opinion that she is one of our most talented young fiction writers. She has written two other books and many poignant short stories for magazines; and worked on the *Vogue* staff for four years

B EAUTY AND BRAINS



MADAME LOUISE DE VILMORIN, possessor of rare beauty, is one of the most brilliant women in Paris. Friend of Derain, Segonzac, Auric, Poulenc, she is not only author of a highly original book, "Sainte Une fois," but a painter, musician, hostess



NELSON



MRS. HENRY R. LUCE has written—as Clare Boothe Brokaw—brilliant political profiles; one book and two plays ("Abide with Me" appeared last year); was Managing Editor of *Vanity Fair*. She inspires Brain-Trusters as much with her wit as with her fragile beauty



MRS. AUGUST BELMONT has been the goddess of Charity ever since she gave up being Eleanor Robson, actress. She can raise money and loyalty by her platform dignity and compelling voice. The Metropolitan Opera Guild is her latest organizing triumph

MARION GREENWOOD is one of those very rare phenomena, a good woman mural painter. She lives in Mexico City, studies with the famous Diego Rivera, has painted strong lucid frescoes for the Market Building there; and loves to ride horseback

UNTIL recent years, career-women have had a pretty hard time. Not because they had brains, but because they so seldom had charm. God usually qualifies His gifts to women. When He gives them beauty, He takes away mind; and vice versa. Besides which, a beautiful woman need do nothing in the world but decorate others and perpetuate herself. While the homely woman needs brains to dig her compensations out of life.

Sometimes, however, God can be profligate. And when He gives a woman both beauty and brains, there is cause for rejoicing. Here are seven proofs that the union is possible. All these ladies could have succeeded in life without doing a stroke of work; or, on the other hand, made a name for themselves without the obvious advantages of their looks. Five of them are mothers, and excellent housekeepers. And each of them has realized that, since feminism's worst enemy is the charmlessness of its advocates, their path in life will be infinitely smoother if they don't sacrifice their charm to ambition, their femininity to the struggle for fame.



YOUNG RUSSIA TAKES TO ITS TOES

THE DANCING

ONE-two-three-four; folk-dance, fox-trot, tap, clog, and ballet! From Moscow to Vladivostok this spring, Russian children are learning to dance. Alike in Tartar village and thatched Ukrainian farmhouse, in school and camp, city park and children's theatre, little red boots and worn shoes are tapping out rhythms. Cossack, Mongol, Lett, or Georgian, the younger generation of Russia's hundred-odd national stocks is to be initiated into the universal language of heel and toe. Moreover, the dancing lessons are all officially arranged by the Commissariat of Education. Lewis Carroll should have lived to see a country that really teaches "reeling and writhing" as part of its general culture.

But as it was in the old pre-Revolutionary days, when the Czarina used to toss bonbons from her opera box to the youngest members of the Imperial Ballet, girls and boys are trained from childhood for professional dancing careers in state schools. And Soviet youngsters gasp and sweat through gruelling years of strict, stylized toe-dancing routines, as did the young Pavlova and Karsavina, that whole glittering succession of ballerinas of a former era.

The old secluded atmosphere, however, has vanished from the schools. Young girls no longer



"UNIONPHOTO"

BEAR-CUB

by EUNICE FULLER BARNARD



SOVFOTO



"UNIONPHOTO"

live entirely immured in them, like vestals vowed to Terpsichore, with eyes fixed only on promotion from the blue uniform to the brown, thence perhaps even to the pink or the white. There are more schools now and more day-pupils coming in from the bustling city crowds of factory and shop and office.

Slowly, too, the spirit of the ballet is changing. To-day, to be sure, the old classical court favourites, the ballets of Tchaikovsky and Rimsky-Korsakov, are still given. And Stalin now applauds pieces that once delighted the Czar. But there is a constant attempt to achieve a robuster, modern form. Youngsters are being brought up to have in their repertoire new Soviet ballets like "Red Poppy" and "Football," which depart from the old pure tradition. "Red Poppy," for instance, is the story of a Chinese actress who falls in love with the captain of a Russian ship. In its course, there are sailors' dances to the popular tune "Yablotchko" and scenes bringing in modern American steps of the fox-trot, tango, and Charleston.

The path to fame of the young stage dancer of whatever kind is perhaps even harder than in Imperial days. To obtain a permit to appear in public at all, he must pass a formidable jury of the Union of Art Workers. Well-known ballet dancers pass on his technical merits, and representatives of the Moscow Municipal Council and other organizations scan his repertoire to determine whether it is "ideologically suitable."

If the youngster passes the test, he is assigned to one of five ranks. The first, or lowest, gives him the right to appear only at small concerts; the second permits him to grace more important occasions; and the third to arrange independent performances. The fourth and fifth are awarded only to celebrated artists who wish to take part in programs outside their own theatres. A youngster who fails is taken from the list and classed as an unskilled worker, who must start at the bottom in training for some other profession.

Yet, for all this strictness, there are probably few types of the dance (Continued on page 99)



- Left: Classic tennis dress of Celanese crêpe. It owns a long-sleeved shirt-waist jacket that whips it into the classic shirt-waist jacket that opposite, at the top. In white golf dress sketched a full, gored skirt. In white and colours; \$20
- Centre: Sanforized-shrunk and deep piqué dress, with on top for extra freedom; \$13. Piqué visor
- Third: Three-piece outfit of washable, uncrushable rayon-and-cotton. Pleats in the shorts and the gored skirt; \$17. Artificial fibre visor and costumes and visors; McCreeery, in New York
- Page 118 has a list of shops in other cities

Vogue's finds of

AT tennis, you may be the stuff of which Olympic champions are made; an out-and-out novice; or something between these extremes. In any case, here are a few tips on the right fundamentals.

First: join a club where you will meet keen players, and try to play with those better than yourself. Next, don't stint on either your racket or your coach—get the very best you can afford. The minimum price for a good racket is about fifteen dollars. At that price, it should have a frame that will bear restringing. (A racket-press will prolong its life, too.) As for lessons, their cost varies according to the club and the locality. Lastly, consider your costume. Chic is not enough for a tennis outfit. Get one designed for the rigours of the game, as well as for its looks and smartness.

The best tennis clothes, whether shorts or dresses, appear very simple, but behind this simplicity is a great deal of cleverness in cut.

- Shorts and shirts, or a shorts-dress, are the tennis uniform of the younger generation. There are two types of shorts: the very abbreviated ones (smart on neat, lithe figures) or the longer, pleated style that is more becoming to the average figure. If you feel more comfortable in dresses, see that the skirts have plenty of room for action. Pleats give this freedom. Gores—newcomers in sports this year—do the same, and are easier to have well laundered.

- Whether you wear shorts or a skirt, your blouse must have armholes incapable of binding, no matter how high you reach for a ball. Neck-lines must be simple—no flying scarfs to cross your line of vision. Backs must be sufficiently full, or non-existent. If you wear shorts and shirt, the latter should be cut long enough so that there is no parting of the ways when you jump for a high ball.

- Pick light-weight shoes—every ounce counts against quick footwork. Crêpe rubber soles are excellent, and many players find that laced-up shoes are more supporting than strapped ones. Some of the newest you'll find are sneakers in deep blues and red-brown and crêpe-soled doeskin shoes in unbeatable and classic white.

the fortnight

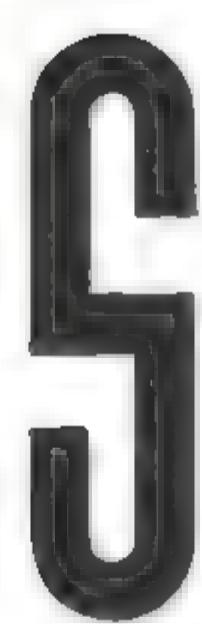
THREE NEW OUTFITS FOR TENNIS AND THREE NEW ONES FOR GOLF TOGETHER WITH HELPFUL SUGGESTIONS TO MAKE THE BEST OF YOUR GAME

ALL rules for the ancient and honourable game of golf are not laid down by Saint Andrews. There is the matter of clubs, for instance. A perfectly matched and balanced set, picked especially for you by a reputable professional, is not necessarily a sure road to a par game. But with such a set, good coaching, and persistent practice, the way is considerably easier to top-form golf than without these aids. Then, there are the clothes that go with the game. They, too, must be picked for their workmanlike qualities, as well as their chic.

- When you are buying a golf dress, look first to the skirt. Has it enough width, given either by pleats or by gores, for you to take your accustomed stance without straining? In spite of its fulness, does it hang slim when you stand straight (this for a smart appearance)? If you wear a culotte skirt, does it conceal its division without looking bulky?
- Is the blouse equipped with an action pleat or fulness in back? Are the armholes large and free for swinging? Is the neck-line simple? A scarf or tie dangling before you as you address the ball doesn't make for keeping your eye where it should be. Is the neck-line high enough to help protect you from the sun? These are the cardinal rules for golf outfits, and all of these models embody them.
- Now for your hat. It should be a classic felt, like that sketched at the right. This one has a depth to the crown to keep it on your head, even in a stiff breeze.
- Shoes have got to be good. You walk miles in a game, and the shoes that you buy should be designed especially for golf. They should be of leather or reversed calf, with cleats or rubber-studded soles, broad-based heels, and a supporting arch. With them, wear ankle socks of Angora or medium-weight wool.
- Lingerie for golf or tennis must also be chosen with care. A well-cut brassière and an efficient pantie girdle will keep the average figure trim. Some of these girdles are garterless and perfect for the person who plays barelegged. When a girdle isn't absolutely imperative, mesh briefs are as cool as they're comfortable.



- Top: Convertible tennis-golf dress of Celanese crêpe. (The tennis version is shown top, opposite.) The trick of its dual nature is the blouse, which is a separate jacket with action back; \$20.
- Above, centre: Another invincible shirt-waist dress. Of imported linen. The button line-up and piping are new details; \$23. Classic felt hat hundred. Clever pleats make the skirt division almost imperceptible. Of Celanese alpaca. \$20.
- All models and hat from McCreery, New York
- Page 118 has a list of shops in other cities



SHOP-HOUND

CAMPAIGNS FOR SUMMER

Lovers of the morning canter, in search of comfortable riding-clothes for hot weather, will find that Nardi (73 West Forty-Seventh Street) has several new ideas, designed to make midsummer gallops a pretty cool proposition. For instance, a riding-coat of Celanese silk (which has plenty of body) is light, doesn't crease, and washes. A coat of this material, in buff, dark brown, or white, costs under \$30 custom-made. Mr. Nardi also has a whole heap of new heavy-weight linens, in checked designs with good three-colour combinations, such as brown and yellow on a buff ground. A coat of this (custom-made, around \$30) would be fine with a skirt of light-weight brown cavalry twill. And take a look at the English jodhpur boots of reversed calf. Not only are they grand looking, but they're extremely practical, brushing up beautifully after encounters with Nature in the raw. (The gentlemen have known about these for ages.)

There's nothing like the good old French twist of the wrist—and there's nobody quite like Madame Claras (of 18 East Fifty-Third Street) for imparting it to the clothes she makes for you. Everything she turns out has a sort of ineffable rightness that goes on being good year after year, exquisite French workmanship, and considerable Gallic zizz, as well. For instance: an evening gown of imported chiffon, Shirred over the hips, then pleated, and a little cape Shirred and pleated with the same impossible fineness. Or a short-jacketed suit of rough natural-coloured silk (imported from Indo-China, no less) with the skirt all beautiful narrow gores. And her wedding gowns, of course, are famous. Madame Claras' prices start at about \$125—which seems little enough to pay for the feeling that you're walking around inside a work of art.

You'll be seeing a lot of La Mode Chez Tappé's new "Venetian Blind" straw—that wondrous weave that affords both shade and ventilation—this summer. And the hats that are being made of it, in the establishment at 19 West Fifty-Seventh Street, range from minute pill-boxes to dashing Gibson-Girl affairs, so you can suit yourself. The big, sweeping summer hats here are marvellous—fundamentally simple and wearable, but with highly original touches: a new side-slip over one eye; veiling swathed in a new way; a handful of bright poppies tossed on the brim; a bunch of woollen grapes dangling from a wool cord. Another original idea *chez* Tappé is the "beret bag"—a round, practically flat bag made of soft kid or antelope, Talon-fastened; the idea is that you order it in the same diameter as your hat. Everything here is made to order, incidentally; the hats range from about \$18, the bags from about \$10.

Way down on South Street, at the very end of this scept'rd isle, is the water-front, where life is life and fish are fish. And where—sandwiched in among saloons and soup-kitchens and unbelievable views of the downtown sky-line—are the real dyed-in-the-wool marine supply stores, where you can find fascinating things for sailing, fishing, gardening, or just plain fun. The Fulton Supply Company, at 89 South Street, has, among the sterner necessities, wonderful white fisherman's jackets of unbleached muslin, rubberized three times, that don't get sticky or discoloured, for around \$2.50; huge white canvas fish-hampers that would be superb for laundry, at about \$1; sturdy, woven oak baskets, for any country use, in all sizes; authentic denim sailor pants, bleached to a lovely faded blue, for \$1.25 or so. Farther up South Street, at S. Ginsberg's (No. 70), you can get bleached (Continued on page 98)



*SUN-TONIC

amazing new sunburn preventive by helena rubinstein

The day of sticky ineffective sunburn oils is gone! . . . Helena Rubinstein, with two of Europe's leading dermatologists, has perfected a sunburn preventive which is efficient, beautifying, and a joy to use. Its name is **Sun-Tonic**. An inspired achievement destined for lasting fame.

Sun-Tonic is like bottled mist. Cool, smooth. Its absorption by the skin is quick, clean, complete. No stickiness or greasiness. Nothing to stain your skin or your clothes. **Sun-Tonic** becomes part of you—like a silky, second skin.

Sun-Tonic is based on the scientific principle of light-ray filtration. It actually filters out the dangerous actinic rays which burn, blister, coarsen and freckle your skin. And at the same time it invites the beneficial therapeutic rays which bring you beauty and vitality.

Sun-Tonic has been tested in Helena Rubinstein's laboratories. It proved itself under the strong sun of the lower Nile, and in the burning snow light of the Swiss Alps. It is acclaimed a great step forward in scientific sunburn prevention.

Smooth **Sun-Tonic** on your face and body before tennis, golf, swimming or sun bathing. Then go revel in the health-giving rays, to your heart's content. You are wearing the most flattering, most effective sunburn shield ever created! Your make-up goes on smoothly and stays radiantly fresh for hours! For an even golden tan, use a light film of **Sun-Tonic**. If you wish to stay lily-fair, use it generously. This preparation is a real necessity to every man, woman and child—1.50, 1.00.

aids to summer grooming

Body Sachet—New! A highly concentrated perfumed powder for the body. Gardenia, Lilac, Carnation. 1.00.

Savon d'Herbes—An unusual new soap containing beneficial herbal juices. Softens, beautifies face and body. Smartest new scents: Gardenia, Lilac, Rose. Box of three cakes, 1.40. Large size, 2.00.

Water Lily Dusting Powder—Cool. Light as thistledown.

Subtly scented. 1.00, 1.50. Water Lily Deodorant Talc. 1.00.

Enchanté Bath Essence—Invigorating! It softens, perfumes the water. The tangy fragrance lingers all day. 2.00, 3.50. Enchanté Eau de Cologne—Crisp haunting fragrance. Exhilarating. 1.50.

your summer make-up

Sun-Tonic, as your foundation—or Town and Country Make-Up Film. 1.50. For dress-up, wear Town and Country Make-Up Lotion. 1.50.

Helena Rubinstein Powder—cool, clinging. Terra Cotta and Mauresque are the smartest, most flattering summer shades. 1.00, 1.50, 3.00, 5.50.

Chinese Red Lipstick—New! and brilliantly becoming to blonde or dusky skin. Chinese Red nurtures, gives your lips young lustre. Helena Rubinstein Lipsticks, also in Red Raspberry, Red Poppy, Red Geranium, Red Coral, and Terra Cotta. 1.00, 1.25. Rouges to match, 1.00 to 5.00.

highlights for your eyes

Herbal Eye Tissue Oil—a flattering young gleam for your eyelids. 1.25.

Persian Mascara—doesn't run, or smart. 1.00 . . . Iridescent Eyeshadow—fashionable and fascinating in Blue or Blue-Violet. 1.00 . . . Eyelash Grower and Darkener. Grooms lashes and brows beautifully. 1.00.

Preparations available at Helena Rubinstein Salons and all smart stores.

helena rubinstein

8 East 57th Street, New York

*Reg. App'd for.

SALONS IN: PARIS • LONDON • DETROIT • CHICAGO • BOSTON • SEATTLE • LOS ANGELES • TORONTO

© 1936, H. R., Inc.

ROSE SATINÉ
a new summer shade
in Lentheric's
Cocktail-proof Lipstick

This vivid yet subtle tint of the Rose Camellia will harmonize with almost every Summer tone. Cocktail-proof, it blooms undimmed through sparkling hours... its satin texture holding the note of soft and youthful promise. Seven additional shades, also in the new oval-moulded crayon.

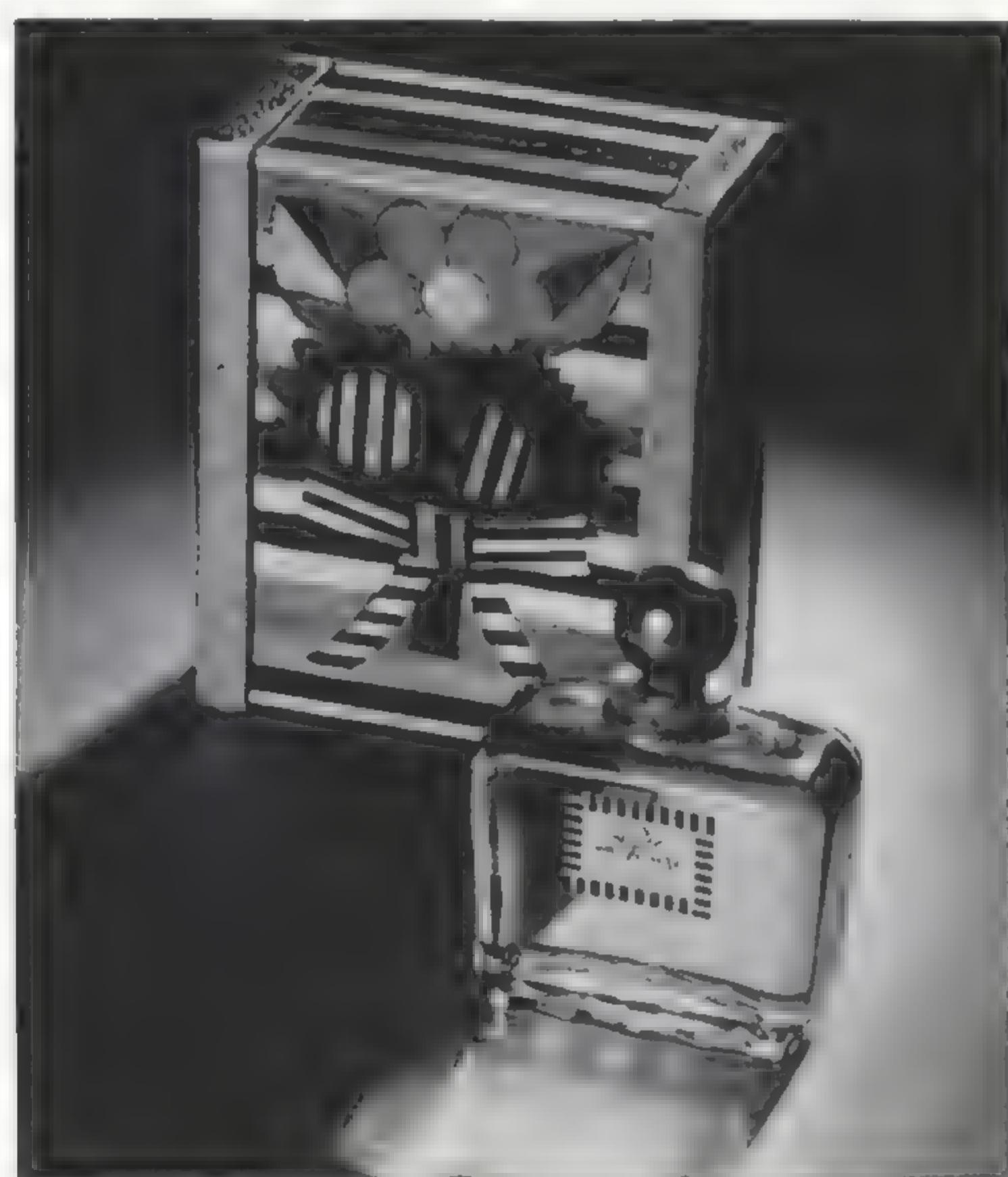
Rose Satiné Crème Rouge applies as molten silk, is distinctively encased in purse-size medallion.

Lentheric streamline lipstick	\$1.00
Lentheric Crème Rouge in same tones as Cocktail-proof lipstick	\$1.00

COSMÉTIQUES MODERNES

Lentheric
paris

DISCOVERIES IN BEAUTY



ANDERSEN

"La Vie en Fleurs" is Bienaimé's spirited new perfume, packed in this diverting bright flowered box

SHOULD a beauty of another generation step into this generation, one of her minor surprises in this new world certainly would be the counters where we buy our cosmetics. Not only because of the incredibly varied mediums to beauty they offer, but because they are such handsome and exciting places in themselves. And they grow more so all the time. Bonwit Teller is the latest shop to do up its cosmetic department in a manner wonderful to behold. Shining and modern, with ingenious shadow-box effects for displays along the walls, it provides a perfect background for the important procedure of buying beauty.

Another beauty department that Bonwit fosters lovingly is the salon on the seventh floor, where Sydney, the master coiffeur, holds sway. Here is a gentleman of such talent that a film star flew him to Hollywood, to have him on hand for an important picture. There are many *spécialités* beside the coiffures in this salon. When you are there, you are always given a glass of carrot-juice, because carrot-juice makes your hair grow healthy and beautiful. Then, there are two unusual shampoos, both of which we consider masterpieces of their kind. The "dry-brush shampoo" is really a treatment and a shampoo combined, and involves lots of brushing, a liquid that cleanses the hair, and a tonic. The "egg-nog shampoo," which is especially good after permanent waves, is done in the dramatic manner, because your "egg-nog," which really has both eggs and rum, is brought to you in an individual shaker. The shaker is supposed to be really necessary to shake the mixture properly. At any rate, it is fun, and your hair feels marvellously soft afterward.

• Don't be surprised if some one mutters to you that "there's gold in them thar creams"—for if they are talking about Daggett and Ramsdell's new Elorda Creams, they are speaking the Gospel truth. It is colloidal gold—and colloidal gold is an ingredient that many dermatologists have found exceedingly beneficial in improving skin conditions. As far as we know, this is the first time colloidal gold has been introduced in commercially manufac-

tured creams; and those who have already used the creams proclaim from the housetops that their benefits are manifold. There is much involved scientific data behind all this, but, reduced to the simplest verbiage, the extraordinary action of these creams seems to make sense even to the layman.

When the gold is introduced in the cream, it is in fluid form, consisting of millions of infinitesimal atoms that are in constant and active motion. These minute particles have a naturally negative charge, whereas the dirt and dead tissue in the pores of the skin have a positive charge. The negative attracts the positive, and the cream carries off the impurities in a manner marvellous to see.

If you are more interested in results than causes, the creams themselves have a luscious, mousse-like consistency and are a faint crushed raspberry in colour (gold in fluid form is pinkish, not yellow). There is Elorda Cream to cleanse and clarify, and Elorda Revitalizer Cream to be left on overnight as a softener and builder-upper. They come in smart black jars, they are in the leading shops in larger cities, and they are well worth your investigation.

• Just as our tans this summer are going to be softer and more becoming, so our sun-tan powders will be more vibrant; less on the dull, brown casts. Pond's is sure of this, because their two new "Sunlight" shades have already proved themselves successful. As the sun-browned young women began drifting back from the South this winter, Pond's asked them to try, under sunlight, the newly evolved "Sunlight" shades, in comparison with the old brown shades, for the effect on their current coats of tan. The response was so unanimous in favour of the new shades that Pond's have discarded the old brown tones altogether from their series. The idea is that the new shades are what is termed "glare proof," and don't look yellow and obvious under the sun. The "Sunlight" shades are in two tones, for light and (Continued on 94)

SECRET BEGINNINGS OF

Age Signs Laid Bare



Miss Barbara Hebbard, New York: "My pores become finer—blackheads disappear!—after regular treatments with Pond's Cold Cream."

Rouse hidden glands, nerves, fibres—to win back smooth line-free skin quickly. End blackheads, blemishes, too!

"I HATE TO GROW OLD!" The same cry from every woman's heart . . .

If you're 20, you fear the 30's. 30? You dread the 40's. Yet the years themselves are not bewailed. It's the unlovely lines, the gradual coarsening of the skin . . .

These tragic age signs can be warded off—

Their hidden starting place is known! Skin authorities say it lies just five layers below the skin you see—in what's called your *underskin*.

There's where the oil glands are that should keep skin supple . . . the blood vessels that should invigorate the skin, clear it . . . the under tissues that should keep skin firm.

Deep-skin treatment needed

"Then why does skin age?" Because these tiny glands, tissues, blood vessels lose their vigor! They slow up . . . give skin faults their chance to start. But you can rouse your un-



Lady Daphne Straight

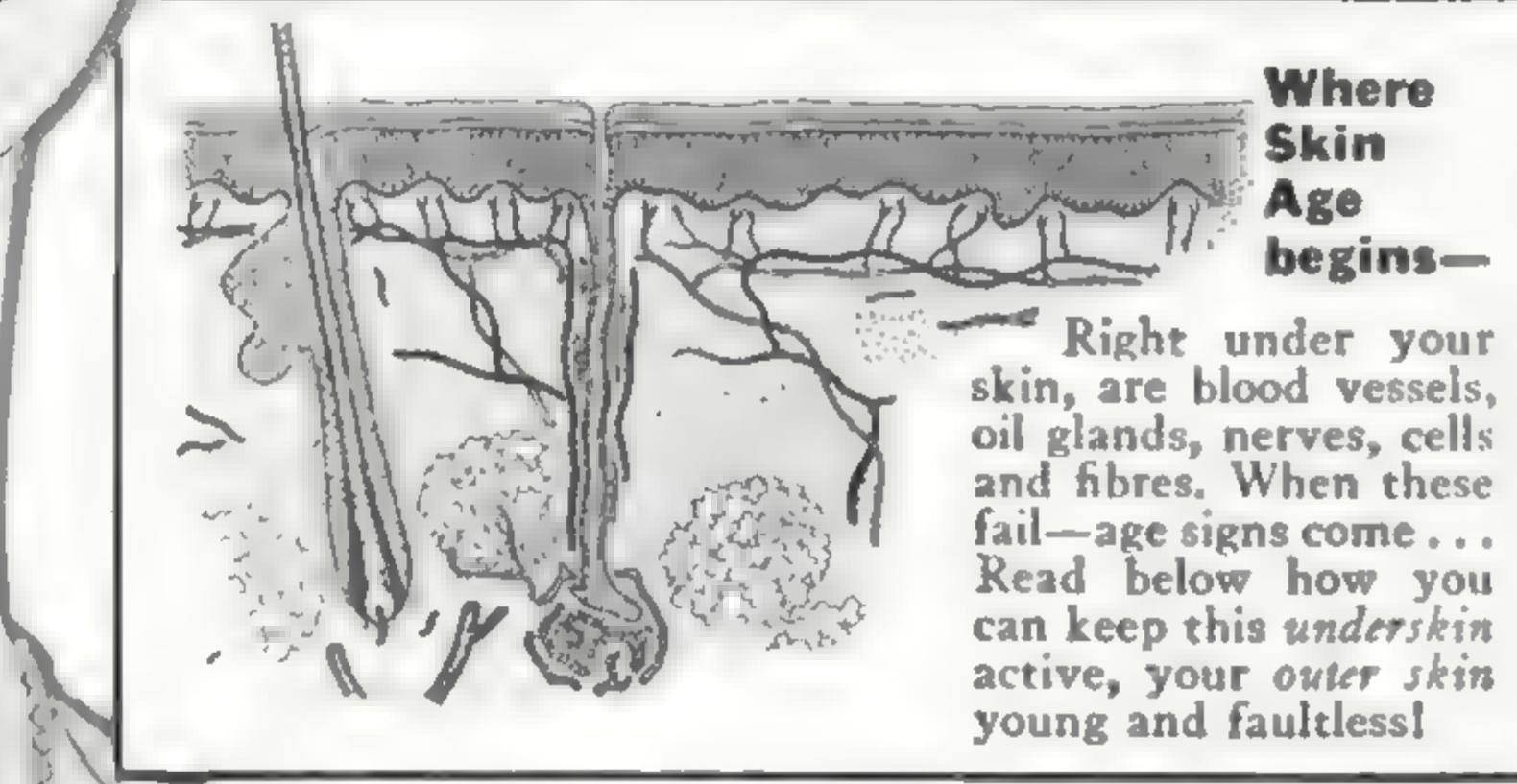
granddaughter of the late ANTHONY J. DREXEL and of the late WILLIAM WHITNEY, says: "Pond's Cold Cream keeps my skin clear, positively glowing. It even wipes away little fatigue lines."

derskin, keep it active—by faithful use of Pond's deep-skin treatment!

Smooth on Pond's Cold Cream. Made with fine, specially processed oils, it goes into each tiny pore quickly, deeply. Next minute, it's out again—laden with long-lodged dirt and make-up. Wipe it all off and pat in more Pond's Cold Cream *briskly* . . . That's all! Yet followed faithfully, see what happens.

As the glands act normally—their oils no

SKIN AUTHORITIES LAY BLAME FOR LINES, WRINKLES, DRY SKIN ON A "LAZY UNDERSKIN"



longer clog. Blackheads, blemishes can't come! . . . As tissues fill out, little lines gradually fade. Your whole underskin wakes up—your outer skin takes on that soft feel, that smooth look which make you feel young at any age!

Fight Skin Age this way

Every night, for thorough cleansing, smooth on Pond's Cold Cream to loosen, float out dirt, make-up, skin secretions. Wipe it all off . . . Now rouse your underskin! Pat in more Pond's Cold Cream briskly. Watch how each treatment makes your skin fresher, younger looking.

Every morning, and during the day, repeat this Pond's deep-skin treatment. You'll notice that even powder looks better—it goes on more evenly because your skin is so fine, so soft!

Send for SPECIAL 9-TREATMENT TUBE and 3 other Pond's Beauty Aids

POND'S, Dept. F-56, Clinton, Conn.

Rush special tube of Pond's Cold Cream, enough for 9 treatments, with generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ to cover postage and packing.

Name _____

Street _____

City _____ State _____

Copyright, 1936, Pond's Extract Company

"FLAMING LIPS have had their fling!"

says *Omar Kiam*, one of
Hollywood's best known designers



• OMAR KIAM, noted American designer, has designed gowns for such famous Samuel Goldwyn stars as Miriam Hopkins and Merle Oberon.



Tangee is becoming even more popular, for the newest fashions call for Natural Lips

• "Bright red lips detract from the old world charm of today's fashions," continued Omar Kiam. "Make-up should be subtle and natural looking this season."

And other famous designers in Paris, New York and Hollywood agree...glaring make-up is out. The smartest women have lips that are natural, and that means that more

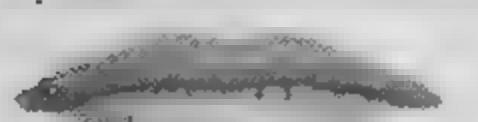
and more of them are using Tangee Lipstick. For Tangee can't make your lips look painted, because it isn't paint.

In the stick Tangee is orange. But on your lips its color-change principle turns it to your own warm natural shade...makes your lips lovelier, makes you appear younger looking.

Try Tangee. It stays on for hours, and its special cream base keeps your lips soft and smooth. Tangee comes in two sizes, 39c and \$1.10.

• **BEWARE OF SUBSTITUTES...** when you buy. Don't let some sharp sales person switch you to an imitation...there is only one Tangee. But when you ask for Tangee...be sure to ask for TANGEE NATURAL. There is another shade of Tangee called Tangee Theatrical, but it is intended only for those who insist on vivid color and for professional use.

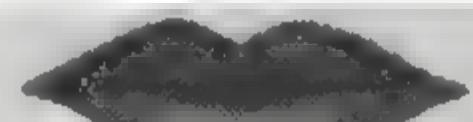
THE GEORGE W. LUFT COMPANY, NEW YORK



UNTOUCHED: Lips without any lipstick often look faded



PAINTED: Lips colored with paint look unnatural



TANGEE: Intensifies the natural rose of your lips

World's Most Famous Lipstick
TANGEE
ENDS THAT PAINTED LOOK



DISCOVERIES IN BEAUTY



ANDERSEN

The Yardley preparations are presented in new and well-planned series to care for all skin types

(Continued from page 92) darker complexions and tans, and you can buy them at all cosmetic counters. We can never mention the Pond's powders without a tribute to those fine glass boxes with their screw tops that are so good-looking and so perfect for travelling.

• Guerlain has a summer powder contribution in the form of a flask of tan coloured talcum. So far as we know, this is the first tan talcum devised for women, and it is typical of the Guerlain concern for the *petits soins* of this world. Frenchwomen used it continually on the Riviera last season, and it is done up in the usual distinguished manner. The flask is of satin-smooth frosted glass, and the scent the world-famous "Shalimar." Guerlain also has a triumphant new cream rouge. It is the same shades as the indelible lipstick; it has that smooth "slip" over your cheeks that guarantees a natural look; it seems to stay forever, and it comes in amusing little round white pots.

• Caron, whose "Mademoiselle Peau Fraîche" powder comes in a most inclusive and well-chosen range of shades, has now introduced a companion piece, "Madame Peau Fine." This powder comes in the same beautiful shades (twenty in number), but is presented in a box with an ingenious metal sifter arrangement that fits over the powder and brings to the surface only the amount you need to powder your face.

• Devotees of the Yardley products seldom want to use any others, and now they need never do so. The famous lavender makers have produced a series of preparations that are complete in themselves. Some of these are entirely new, some are old favourites, but they have all been planned to provide a complete set-up, for dry skins, for oily skins, for any skins. You choose them according to your own requirements, from among—the Complexion Cream, the Toning Lotion, the Night Cream, the Skin Lotion, the Foundation Cream. If you are a one-cream woman, the Complexion Cream is intended for

you, because it will cleanse, soften, and provide a powder base. The new Foundation Cream is flesh coloured, silken, and flattering. All have the lovely, fresh lavender fragrance, and all come in the nice-looking bottles and jars with the amusing Yardley honey-bee (presumably an English honey-bee) carved on the tops.

• Molyneux's "Rue Royale" has the delicate, fragile sort of fragrance that makes it a perfect choice for summer, when more obtrusive perfumes lose their charms. What made us think of "Rue Royale" especially was the discovery of it in a new little flacon, encased in a leather case, which is perfect for your hand-bag or week-end case or for a "little gift." Incidentally, Molyneux's "Le Chic" still remains a perfume that superbly justifies its name, and the bath salts and dusting powder in that series make week-end guests feel like visiting royalty.

• Lucretia Allen, whose true flower fragrances are "naturals" for summer, has produced some new lipsticks with many points to recommend them. They are in well-chosen shades, they are notably smooth and soft on the lips, and their cases are in the attractive green-blue tone that characterizes Miss Allen's packages. You can find these, and the perfumes, too, at Bonwit Teller and other smart shops.

• When a hair-dressing establishment has a large and particularly devoted following, you can always look for a personality as well as a fine hairdresser as its director. Jean, in his pleasant, quiet place at 32 West Fifty-Eighth Street, makes a specialty of smooth, even, natural-looking permanent waves with the result that he waves the heads of the same clients year after year. His coiffures are always in good taste, never on the extreme side, unless you want to be particularly done up for some special occasion. And his operators are trained to give serious care to the condition of your scalp, as well as to the way they do your hair. For one thing, a pomade is always applied to the scalp (Continued on page 96)



*The Classic
Design*

*Lyric
with Light*

In tranquil surfaces they mirror modern ceremonies, these pieces fashioned to a high serenity . . . For the hostess of today, they bring a rare distinction to the smart appointment of her table. She may choose from six beautiful designs, wherever fine silverware is sold. Individual pieces and sets \$3.00 to \$44.50.

COMMUNITY PLATE

Leadership in Design Authority

and for June
Snyderknit presents



\$19.75

"And what is so rare as a day in June?
Then, if ever, come perfect days;
Then Heaven tries earth if it be in tune,
And over it softly her warm ear lays."

The Vision of Sir Launfal

FROM THE CALIFORNIA STUDIOS OF
SNYDER BROS KNITTING MILLS
SAN FRANCISCO

DISCOVERIES IN BEAUTY



Germaine Monteil's essential preparations appear in smart guise in this effective fan-shaped box

(Continued from page 94) after your shampoo, before the finger-wave is set and while the hair is still wet. This pomade is really bear's grease, and Jean designates it as that frankly, because he thinks it is one of the best possible things for the health of your hair, serving the double purpose of protecting the scalp from the heat of the dryer and making the hair itself more pliable for waving.

• People are really growing much more conscious about the matter of getting their hair into condition before summer can take a whack at it—perhaps, indeed, due somewhat to our own fine efforts in this respect. Delletrez is proffering concrete help in this direction with a new Corrective Oil. This oil is really a blend of several different oils, each one chosen to do something special for the hair and, blended with the others, to get down into the scalp. This Corrective Oil is simple to use for yourself, on the night before a shampoo. You simply heat a tablespoonful and rub it into the scalp, putting what is left on the dry ends of the hair. The application of two or three towels wrung out in hot water will drive the oil in and increase its benefits. Treatments like

this before a permanent not only make the scalp healthier, they give more elasticity to the hair so that it stretches more easily and takes a better wave. Furthermore, such preparations as Corrective Oil are beneficial for dry and oily scalps alike. If you want to use the Corrective Oil at home, you will find it at many of the leading cosmetic counters, or if you go to a Delletrez Salon to have your hair done, you can have the Corrective Oil as part of your shampoo.

• One of the summer whimsies that intrigues the fancy is a little brush for hands and nails, which is known as the "Lucky Turtle"—known as that indeed, because its back is shaped like a turtle. It isn't anywhere near as silly as it sounds, however, because it is an excellent little brush, inspires your offspring to scrub for the fun of it, and looks gay and amusing in *cabañas* and bath-houses. Furthermore, it serves an unexpected double purpose. After you have just scrubbed your fingers, embed your nails in a wet cake of soap. Then, using the tail of the turtle, work the soap in and out, and your nails will achieve pristine cleanliness. The "Lucky Turtle" is at the cosmetic counters of all the leading department stores.



ANDERSEN
The newest presentation of the Mary Dunhill preparations, a charming and comprehensive assortment



Give your skin the right summer care

Be more beautiful than ever in summer. Yet be free as a seagull to revel in sunlight and salt water. How? Use regularly Ardena Cleansing Cream and Skin Tonic which work together as one. (Cream, \$1 to \$6; Tonic, 85c to \$15); Ardena Velva Cream to keep the skin in good condition, (\$1 to \$6); and Orange Skin Cream at night to supply ingredients needed by dry or ageing skins (\$1 to \$8).

Avoid painful sunburn, freckling and harshness by using the special Elizabeth Arden summer preparations.

Sun-Pruf Cream prevents burning. The amount used regulates the shade of tan. It's invisible. (Perfect for bald-headed golfers.) \$1

Protecta Cream prevents freckles. Being waterproof, it is indispensable for swimming. \$1.50

Ideal Suntan Oil keeps the skin soft and smooth after tanning. \$1 and \$1.75

Ardena Bronze Liquid gives you a ready-made tan. \$1, \$1.75

Velva Beauty Film is the perfect tan leg make-up. It covers imperfections so you don't need stockings. It gives your legs a silken texture that is superb with shorts and a boon to the bicycling vogue. And it's absolutely waterproof, which makes it ideal for swimming. Tube, \$1; attractively boxed with talcum, \$2.25

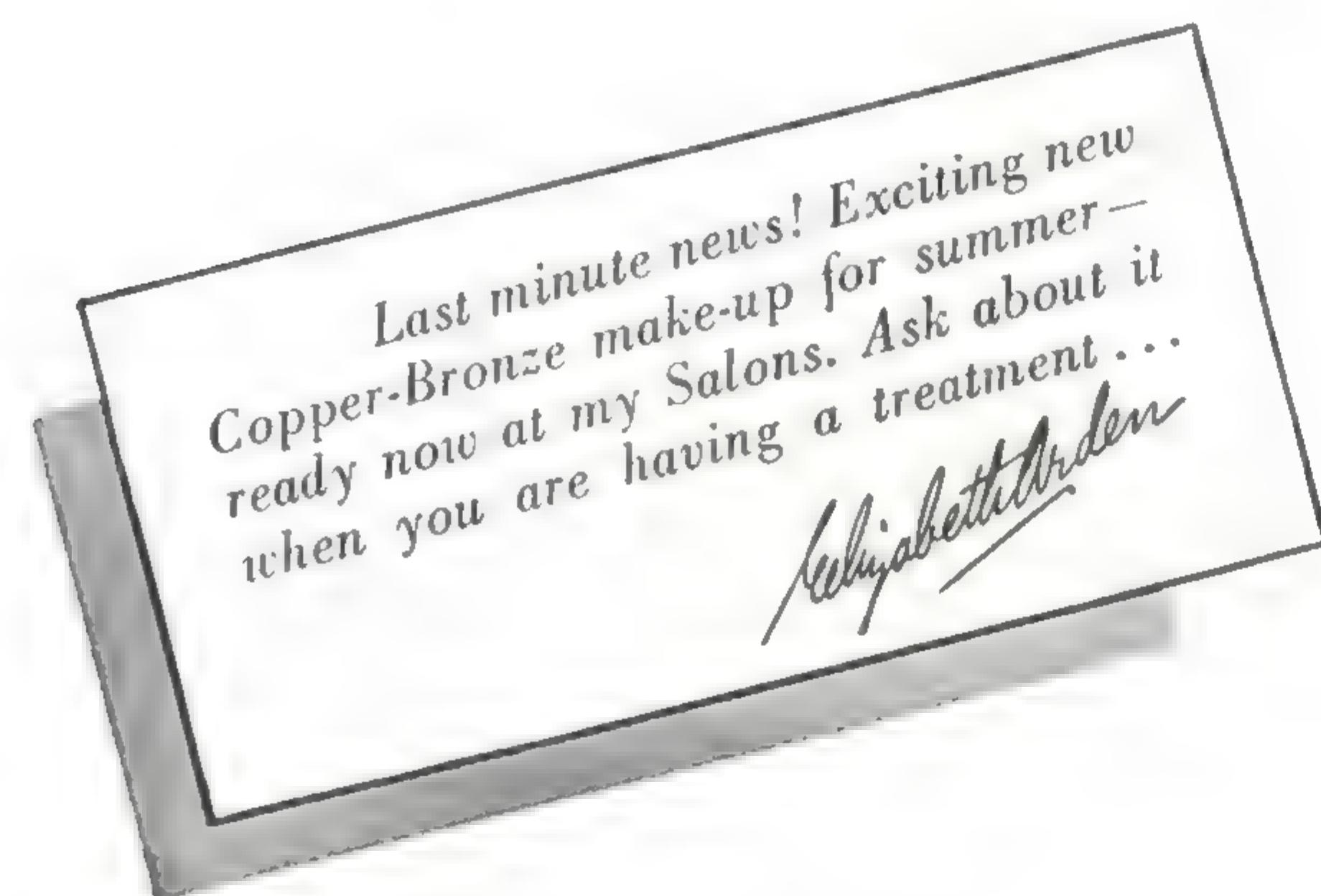
Cabaña Bathing Bag (illustrated), \$20
Other Elizabeth Arden beach kits, \$5 and \$12

Elizabeth Arden

691 FIFTH AVENUE • NEW YORK CITY

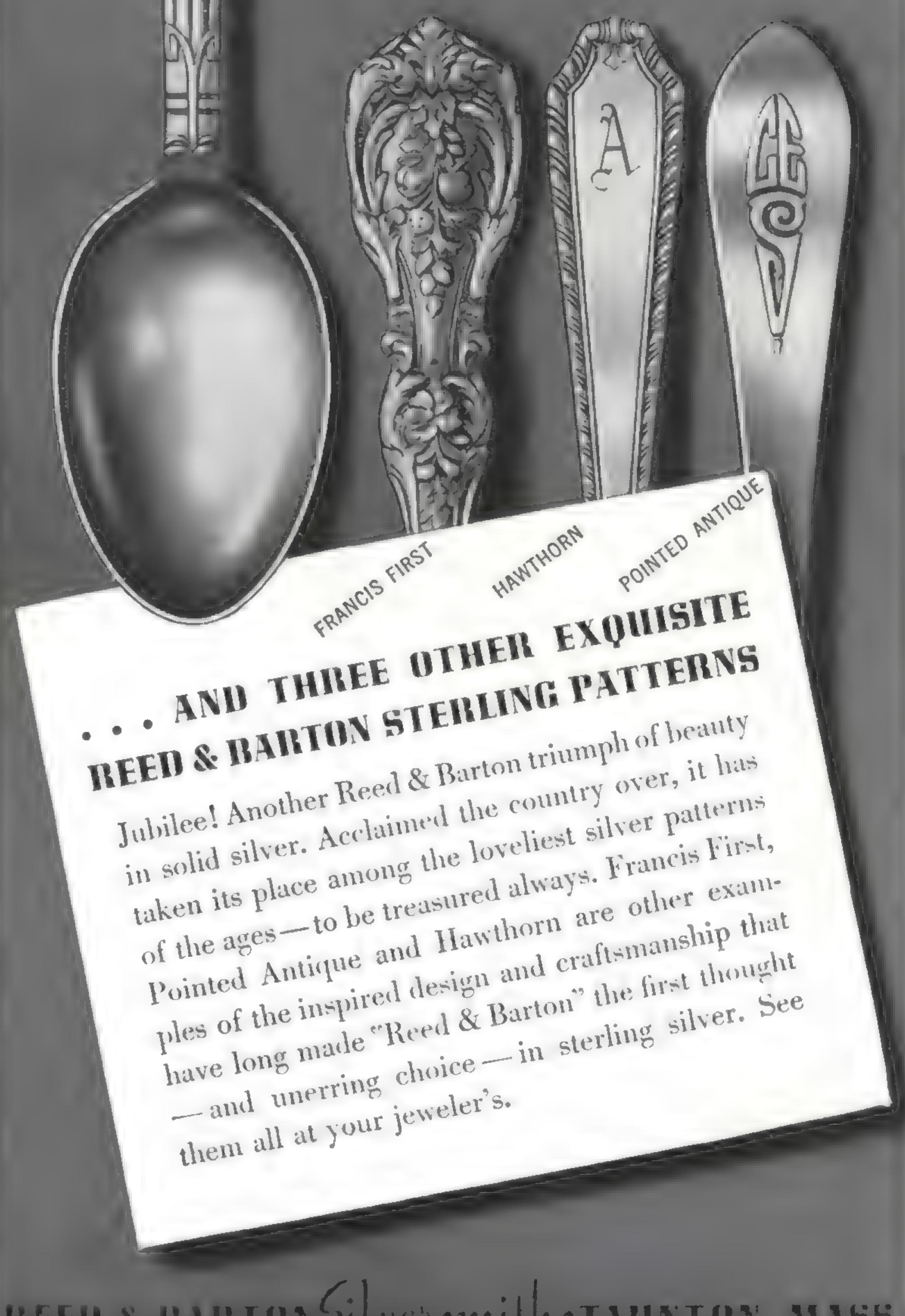
CHICAGO, 70 East Walton Pl. • BOSTON, 24 Newbury St. • HOLLYWOOD, 3933 Wilshire Blvd., 8597 Sunset Blvd. • WASHINGTON, 1147 Connecticut Ave. • PHILADELPHIA, 251 S. 17th St. TORONTO, The Robert Simpson Co., Ltd. • LONDON: Elizabeth Arden Ltd. • PARIS: Elizabeth Arden, S.A. • ROME: Elizabeth Arden, S.A.I. • BERLIN: Elizabeth Arden, G.m.b.H. • TORONTO: Elizabeth Arden of Canada, Ltd.

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Jubilee

by Reed & Barton



SHOP-HOUND CAMPAIGN

(Continued from page 90) blue denim blouses—they look Breton, but they're good old U. S. Navy—for about the same. And that simply isn't the half of it. You'd better poke around for yourself. (Warning: The clothes, being all made for strapping fishermen and Barnacle Bill-the-Sailors, run pretty big and hulking. But some of them shrink.)

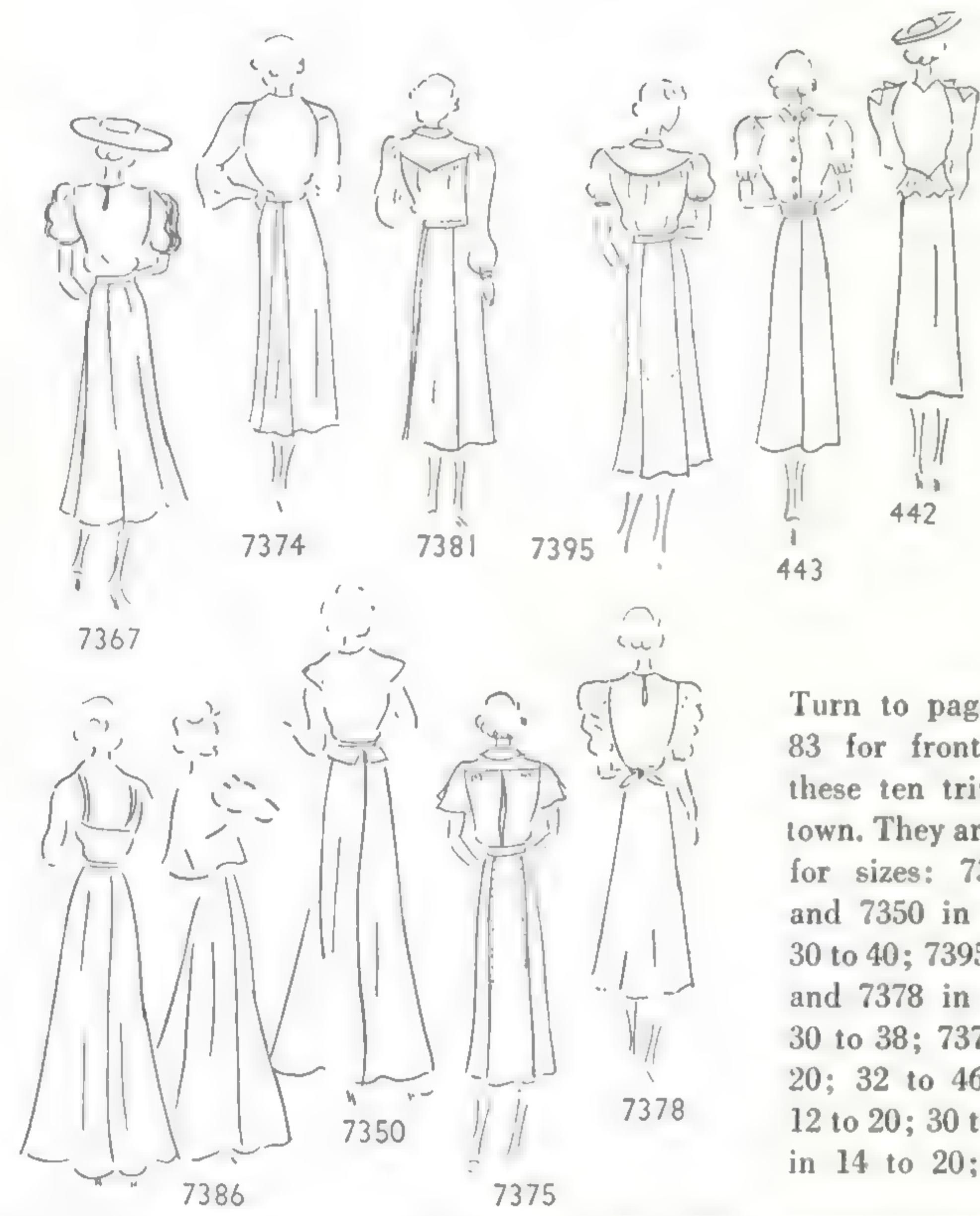
- Mrs. J. H. Harper and Mrs. F. A. Milholland have a big, cool, light, white-walled salon (one flight up) at 717 Madison Avenue; they have excellent taste, right down to the last button; and they have some of the most completely wearable summer clothes you ever beheld, at prices that are definitely easy to take. The minute you catch sight of their uncrushable linen dresses, to name an instance, you'll settle down and decide to stay awhile. The first one of these linens that I saw was the deep, delicious pink of a raspberry ice on a hot day, but they're made in countless lovely shades, and cost about \$25 each. Then Harper-Milholland have some printed challis dresses that are as impervious to fading as the linens are to wrinkling; and some solid-colour linen shantungs that wash as casually as handkerchiefs. They're all supremely good-looking, and priced around \$18. And look at the wonderful alpaca shorts that stay flat in back, the bright printed cotton shirts, and the little hand-knitted sports caps, for practically a song.

- The toll that summer activities take on our stockings is really pitiful. What, then, could be more timely than the arrival in our midst of "the new stocking that simply *can not run*"? It's a cobwebby-looking stocking, but its delicate appearance belies a dogged nature. Milgrim has it, for around \$1.35 a pair, and it's called the "Run-Away". The accent is on the last word. See?

- Jay-Thorpe has imported a new golf shoe from France, made of white llama-skin (that's a South American goat, Class, not a Tibetan priest), leather-soled and incredibly light. The round moccasin toe is so comfortable that, even on the last green, you're still perfectly oblivious of the fact that you have any feet at all. And the price is under \$22 a pair.

- If you have one of those priceless maids who doesn't think that any one but herself should be trusted with your clothes, give her a Mueller Frame and Blocker, and see what wonders she can work with your knitted things. There's a blouse (or sweater) frame, and a skirt frame; they can be used either separately or together, and are adjustable to all standard sizes. If you put the frame together right (it's perfectly simple, provided you keep your head), a sagging sweater, a bagging skirt, or a haggard bouclé dress will dry without bulge or wrinkle—in a quarter of an hour or even less. Bloomingdale has Mueller Frames; the skirt and waist frames are each about \$2.50.

DESIGNS FOR DRESSMAKING



Turn to pages 82 and 83 for front views of these ten triumphs for town. They are designed for sizes: 7367, 7386, and 7350 in 12 to 20; 30 to 40; 7395, 443, 442, and 7378 in 12 to 20; 30 to 38; 7374 in 14 to 20; 32 to 46; 7381 in 12 to 20; 30 to 42; 7375 in 14 to 20; 32 to 42

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 117.

NINETEEN GOOD ANSWERS

TO GIFT SHOPPERS' PROBLEMS . . .



● In this representative Buxton group are the famous *Stitchless* Billfolds, with or without the zipper. Prices vary according to model and leather. From \$1.50 up to the \$12.50 and \$15.00 Alligator and Ostrich folds shown above.

● Buxton Key-Tainers come with 2, 4, 6, or 8 Safety Loops. The snap-button models feature the smart new "Cutaway" flap. Zip-Tainer models have the unique "Lip" that prevents jamming. Auto Key-Tainers, too, in both styles—with pocket for driving credentials. 50¢ to \$6 each.

STITCHLESS BILLFOLDS for your money and papers
SAFETY LOOPS for your keys

.... and now "**ZIP-TAINER**" models for both!

GIFTS of the finest leathers, precision workmanship throughout, and all with features exclusively Buxton.

Stitchless construction to insure each billfold for the life of its long-wearing leather. Safety Loops for the Key-Tainers which really lock your keys in... yet allow both loop and key to be instantly detached. New leather "lips," too, that prevent contents from jamming against the slide mechanism in the new Zip-Tainers.

Add to such Buxton features, the stunning gift box in deep maroon and gold, and you really have a gift worth giving... and worth receiving, too. Buxton, Inc., Springfield, Massachusetts. New York Offices, 47 West 34th Street.

There are Combination Buxton Gift Sets, too. Billfolds, Pocket Cases, Key-Tainers, Cigarette Cases in a wide choice of models and handsome matching leathers. In duos and trios, priced from \$2.50 to \$50.00.

Buxton
POCKET CASES • BILLFOLDS
KEY-TAINERS

KORET

now brings you

"Bags with

in a riot of CACTUS COLORS



Bags with gloves, bags with hats, bags with summer dresses...this is Koret's newest contribution to the fashion world. Cactus Colors, the brilliant off-shades of cactus blooms, were inspired by Neiman-Marcus, center of fashion authority in the Southwest, to honor the coming Texas Centennial.

And now, the foremost American designers of gloves, of hats and of dresses have joined with Koret to make the Cactus Color theme the most dramatic color story of the season.

Koret bags to match gloves in Cactus green Zephyrskin . . . cool contrast to white dresses.

Chalk-dust Zephyrskin, the smartest contrast to Cactus Colors in costumes.

Straw fabric in Sun yellow to echo the bright straw hats worn with exotic prints.



THE DANCING BEAR-CUB

(Continued from page 87) that one can not sometime, somewhere, see and even learn in Moscow. At the same time, there may be a clog-dancing team on one stage, a Chinese dancer on another, and an elaborate music-hall ensemble directed by the veteran ballet-master, Goleizovsky, after the fashion of the "Folies-Bergère," on a third, in addition to ballet and American ballroom jazz. Almost certainly, too, there will be in town several troupes of folk-dancers from the provinces—Ukrainians and Georgians and Caucasians, high boots, blouses, knives-in-the-teeth, and all. Rapidly, too, the provinces are gaining new sophisticated ballet forms of their own. In far places, the names of which sound like those of Oriental bazaars—Azerbaijan, Erivan, Tiflis, Kharkov—, native operas and ballets on folk themes are being written and performed, often in new opera-houses with their own special staffs and ballet schools.

FOR HARMONY AND HEALTH

In every sizable school and children's camp in Russia, there is or is to be, according to the plan, both a teacher and a research specialist in artistic movements. Usually after school hours in special young dancers' clubs or circles, children are being taught dancing for "enjoyment, harmony, and health." Only when they show distinguished talent are they intensively trained for the stage. Otherwise, they are put through their rhythmic paces much as our school children are coached in calisthenics or sports.

No one school of the dance is followed. Classical, plastic, rhythmic, and gymnastic types are all tried out. And the children's preferences are given great consideration. Soviet pedagogues of the dance, oddly enough, beg childish criticisms. They want to know what steps and what tunes and what dancing games the children like best and why, and what ideas they have for improvement.

And little Sasha and Sergei apparently are eager to tell. They not only talk the dances over with their own teacher; they write to the all-Russian director of mass games and dances at her office in Moscow. There, a whole staff of pedagogues and psychologists tabulates the youthful criticisms and decides what can be done about them.

Ultimately the research workers hope, so to speak, to add up all they know about children's spontaneous choices at different stages of mental and physical development. The answer, they expect, will show just what sort of dances and games are best suited to each age of childhood. Already they are sure that the gayer, the more athletic, the more dramatic the dance, the better most youngsters like it.

Also, perhaps because these are children of Russia, with a long choreographic tradition, they love to invent dances of their own, especially ballets. The walls of the director's office in Moscow are covered with photographs of their original ventures—circus ballets, with all the cos-

tumes made of paper by the children themselves; a Chinese dance; a minuet; a Puss-in-boots ballet, with king, cat, and mouse; and various other fairy-tales brought to rhythmic life.

Besides the continuous dancing courses, there are plenty of incidental lessons. In parks, around street corners, in courtyards and lobbies and the most unexpected places dancing instruction practically lies in wait for the Soviet child. Whole audiences are often put through paces before or after a performance in the special children's theatres and movie houses, of which there are now almost two hundred scattered through Russia.

That is a quite natural diversion for the Russians, who look at theatregoing for children as a means of activating them, of making them wish to create. The children's theatre is regarded as a part of their cultural education, as essential as school. And they are sent, whole classes together, to see plays written and acted for their own age group by a special repertory company.

Usually, they arrive at the theatre an hour early, so that members of the theatre staff, trained for the purpose, may teach them songs and games and dances to put them in the mood of the movie or play. Again, between the acts and at the close, the young audience assembles in the foyer to express its feeling about the performance in songs or dances or drawing or modelling. Perhaps they may try out the steps of the circus ballet or those of the singing sailors they have just been watching.

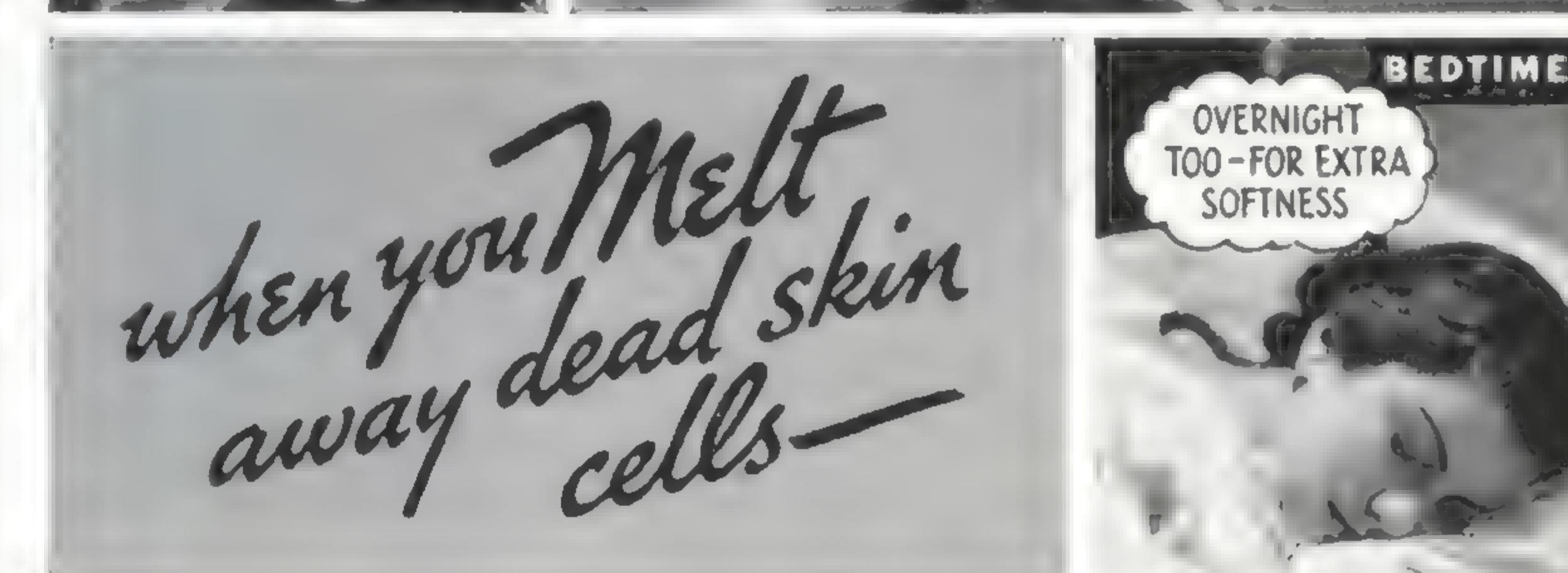
DANCING FUN

Sometimes in the summer, the staff of the central children's theatre in Moscow leads the dancing of hundreds of youngsters outdoors on the boulevards. And it is a dull day in a children's camp or in a city Park of Culture and Rest when one doesn't see a vigorous, blond young instructor demonstrating new steps to scores. Often in the parks, kerchiefed grandmother and newsboy, stevedore and stenographer, in a line like that of the old-fashioned dancing-school, pirouette and dip and glide side by side in a vast camaraderie of learning.

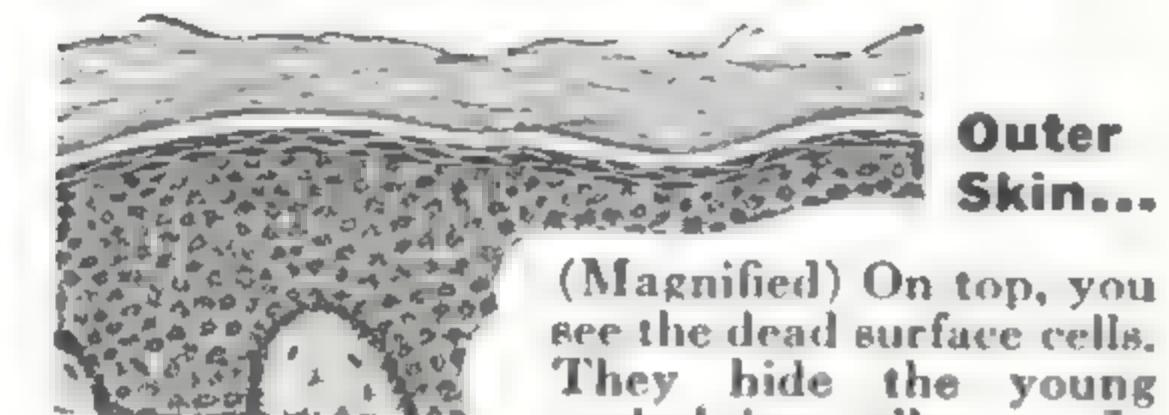
Russia to-day is theatre-mad. And daily the young aspiring dancer gains new schools and new scope for his talents. Already, it is claimed, there are four times as many theatres in Russia as before the Revolution, and nine times as many theatre schools.

In some of these schools, the regular dramatic actor is trained to be a dancer also. For the histrionic ideal is coming to be that of the synthetic actor, who dances and sings as well as he acts. He must have complete command over voice and body, so that his tones and movements may always express the inner rhythm of the rôle he plays. He must, in other words, have an art beyond the art of to-day if he is to play before the new generation of audiences, schooled from earliest childhood in theatre and dance.

Soft, Young Skin FOR YOU



when you Melt away dead skin cells—



YOU really have the softest skin imaginable. If you'd only bring it out!

Its true softness is being hidden by dull, dead cells—which you yourself can melt away.

Day after day, your skin is drying out. This is a natural process which goes on winter and summer!... All over the top of your skin, little cells are forever shriveling into dry, flaky bits. You can feel them with your finger tips—You can see how they "catch" powder, too!

But you can have your skin smooth for powder—*instantly*—by touching



Miss Wendy Morgan

daughter of Mr. and Mrs. William Fellowes Morgan, Jr. of New York, says "Right before powdering I smooth my skin with Pond's Vanishing Cream—it makes my make-up look smart."

a keratolytic cream (Vanishing Cream) to your face! A distinguished dermatologist tells how.

Dermatologist explains

"When a keratolytic cream (Vanishing Cream) touches the skin, an instant softening takes place. Dried-out, horny cells on surface skin melt away. The young under-

lying cells, moist and full of life, come into view. The skin quickly acquires youthful characteristics of smoothness and fine texture.

"Vanishing Cream, used regularly, keeps the skin in a constantly softened condition."

Try Pond's Vanishing Cream with the coupon below. Find out what it means to melt the dead surface cells off your skin... an end to roughness, an end to powder trouble. The start of a young, fine-textured skin!

For a smooth make-up—In the morning—and always before you put on make-up—film your skin with Pond's Vanishing Cream. More than a powder base, it melts away flaky bits... leaves your skin smooth without any shine. Make-up goes on evenly. You look smarter—with such a "beauty-salon" finish!

Overnight for lasting softness Every night after your regular cleansing, spread Pond's Vanishing Cream on your face—on rough hands and elbows, too. The cream isn't greasy; it won't show, won't smear the pillow-case. It just goes on invisibly... melting away every last roughness, softening your skin the whole night through!

8-Piece Package Pond's, Dept. F, 142, Clinton, Conn. Rush 8-piece package containing special tube of Pond's Vanishing Cream, generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ for postage and packing.

Name _____

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City _____ State _____

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CAMP LIGHTS



FREDERICK BRADLEY

FOR thousands of boys and girls in this country, the year revolves about one shining axis—summer camp. From June on, eager young herds go off every day to the legions of camps devoted to the younger generation. What goes along, in the way of clothes and equipment, is a major problem for parents—one for which Macy's Camp Bureau has a laudable solution.

This bureau is divided into two sections, one for boys and one for girls. A specially trained sales force mans each section, supported by advisors who know the requirements of practically any camp you can name.

Both departments of the Camp Bureau have a large assortment of clothes and accessories with prices ranging from rock-bottom to top. For the photograph above, we've picked three outfits of moderate cost.

The first one costs about thirteen dollars and includes a navy-blue jersey sweater and flannel shorts, a grey cotton broadcloth shirt, blue lisle stockings, and moccasin Oxfords that wear like iron.

The young field-hockey enthusiast wears a white sports shirt, a navy-blue jersey sweater and flannel shorts, a Windsor tie, blue cotton anklets, and moccasin Oxfords—all assembled for less than eleven dollars.

As for the daring young man with the pack on his back, his equipment costs less than sixteen dollars. He wears a khaki twill shirt and drill trousers, a blue jersey sweater, moccasin Oxfords. Hitched on are an aluminum canteen, a day's-hike pack, and a Boy Scout flash-light.

- Incidentally, if you wish any information whatsoever about camps, Vogue's Camp Bureau is ready to help you.



Other styles are shown in the new man-tailored shoe book; send for it to The Stetson Shoe Company, Inc., South Weymouth, Mass. Stetson shoes are sold at leading stores of which the following are typical:

AKRON, Wagoner-Marsh Shoe Corp.
ALBANY, E. A. Beaumont Co.
ALTOONA, A. Simon & Co.
BALTIMORE, O'Neill & Co.
BANGOR, Me., Hub Shoe Store
BINGHAMTON, Parlor City Shoe Store
BOSTON, Jordan-Marsh Co.
BOSTON, Stetson Shoe Shop
BROOKLYN, David Heller
BROOKLYN, Harry Sachs
BROOKLYN, H. Trubits, Inc.
BUFFALO, The Stetson Shoe Shop
CANAL ZONE
Commissary Panama R. R. Co.
CANTON, Ohio, Horton's, Inc.
CHICAGO, The Stetson Shops
144 South Dearborn St.
CINCINNATI, Stetson Shoe Shop
CLEVELAND, Cleveland Stetson
Shop Co.
COLUMBUS, Holbrook Bootery Co.
DAYTON, Harry L. Buck Shoe Co.
DECATUR, Ill., Raupp & Son
DENVER, Daniels & Fisher Stores Co.
DERBY, Conn., Hubbell Bros.
DES MOINES, Wiltsey's Shoe Shop
DETROIT, Berke's Boot Shop
ELMIRA, N. Y., Gosper-Kelly, Inc.

FLUSHING, L. I., Harry Sachs
GREENWICH, Favorite Shoe Store
HARTFORD, W. G. Simmons Corp.
HUNTINGTON, W. Va.
Ayres & Harwood
KANSAS CITY
Arnold Glove Grip Shoe Shop
LANCASTER, Pa., Shaub's Shoe Shop
LINCOLN, Neb., Miller & Paine, Inc.
LOS ANGELES, J. W. Robinson Co.
MADISON, Huegel-Hyland Co.
MIAMI BEACH, Fla.
Franklin Shoe Salon
MILWAUKEE, Stetson Shoe Shop
MINNEAPOLIS
Standard Clothing House, Inc.
MOLINE, Schwenker & Mougin, Inc.
NEWARK, Stetson Shoe Shop
NEW YORK, Stetson Shoe Shops, Inc.
15 West 42nd Street
153 Broadway
NEW YORK
Greenleaf Shoe Co., Inc.
NEW YORK, N. Ostrow
NEW YORK, Swarts Shoe Shop
NEW YORK, Traymar Shoes, Inc.
NEW YORK, Vanity Boot Shop
OMAHA, Neb., Nebraska Clothing Co.
PHILADELPHIA
Norcross & Abbott, Inc.
PITTSBURGH, Stetson Shoe Shop, Inc.
PORTLAND, ORE., Stetson Shoe Shop
PUEBLO, Crews-Beggs D. G. Co.
READING, Kathryn M. Anderson
ROCHESTER, MINN.
Baker & Steinbauer Shoe Co.
ROCHESTER, N. Y.
Park-Brannock Stetson Shop, Inc.
RUTLAND, VT., Wilson Clothing Co.
SACRAMENTO, CAL., Bon Marche
SAGINAW, Kuiper Bootery, Inc.
ST. LOUIS, Hutcheson Shoe Co.
SALT LAKE CITY
The McKendrick Shoe Co.
SAN FRANCISCO, Frank Werner Co.
SEATTLE, The Stetson Shoe Shop
SPRINGFIELD, ILL., Reisch Shoe Shop
SPRINGFIELD, Mass.
Stetson Shoe Shop
STAMFORD, CONN., Perry's Shoe Shop
SYRACUSE, Park-Brannock Co.
WASHINGTON, D. C.
Stetson Shoe Shop
WILKES-BARRE, Pa.
Walter's Shoe Store
YONKERS, J. Cantor



WHAT A GLORIOUS GIFT! . . . a 72-piece Bride's Set of "Treasure" Sterling...a dozen each of Knives, Forks, Spoons, Butter Spreaders, Salad Forks, and Cream Soup Spoons, for \$205.00, or in eights for \$140.00, in either the MODERN CLASSIC or CHASED CLASSIC patterns. Nothing could so well convey your love throughout all the years to come—and nothing could please "her" quite so much. Your Jeweler can show you these exquisite new patterns, or write direct for a copy of our illustrated portfolio, addressing Lunt Silversmiths, Dept. A-29, Greenfield, Mass.

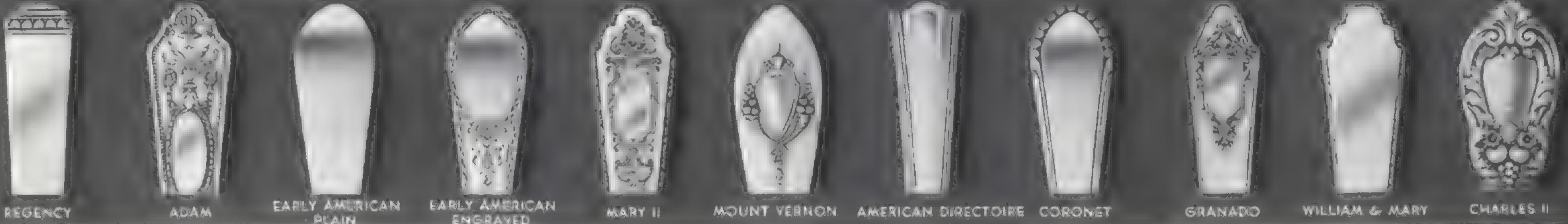
"TREASURE" SOLID SILVER



Lunt Silversmiths

A Direct Heritage of Fine Silversmithing for over Two Hundred years—Makers of Sterling Tableware exclusively

STERLING
925/1000 FINE



MADE IN HOLLYWOOD



*If the hair isn't right
the Coiffure isn't right*

JUNE starts you thinking . . . Blazing heat is just ahead. And so is sunburned hair.

Driving, bathing, golf, tennis . . . the rays of the sun that tan, burn, blister the skin do equal damage to your hair. Because it does not hurt, you may not realize the damage; but dry, parched scalps, dull, brittle hair follow.

ADMIRACION DE LUXE, the new solutized oil shampoo and scalp treatment, will protect your hair and scalp. Since this unique product is soapless—contains no alkali—it cannot aggravate the burn. Leading beauty salons use it to condition hair before permanents—to impart new life and lustre after.

Seeing is believing. When 91 operators can be kept busy satisfying the demand for **ADMIRACION DE LUXE** in the great Bamberger Beauty Salon at Newark (shown below), there's little more to say. *If the hair isn't right the coiffure isn't right* just says it!

Admiración De Luxe

THERAPEUTIC SCALP TREATMENT AND SHAMPOO



Half the glamour of the movies lies in the clothes worn by the stars. Now, the Hollywood designers who are responsible for many of these clothes have taken to creating dresses for private life. Above is a shining example from the hands of Lettie Lee—a rose organza evening dress with clouds of ruffles forming the billowing skirt, and still another ruffle finishing off the tucked bodice at the off-shoulder neck-line. From Best

Howard Greer, one of Hollywood's most distinguished designers, is the power behind the dress at the left. He takes bolts of narrow white Valenciennes lace—three hundred and sixty-five yards, if you want statistics—and stitches row after row of it on a sheath foundation of organza. The result hasn't a trace of the saccharine you might expect; only a light, refreshing sophistication that's perfectly tuned to summer nights.

Precision

TO FRANCE • ENGLAND • GERMANY
 4½ days Transatlantic: on-time arrivals: Cherbourg,
 alongside boat train; Southampton, same morning;
 direct docking at Bremen by Berlin express

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The "Famous Four" Expresses
 IRELAND • ENGLAND • FRANCE • GERMANY
 A Sailing Every Wednesday Midnight

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TO IRELAND, ENGLAND, GERMANY
 Hapag M. S. St. Louis Lloyd S. S. Berlin



SUMMER VACATION CRUISE:

Reliance, on June 26 for 42 days to Iceland, Spitzbergen, Norway, Estonia, Russia, Finland, Sweden, Denmark, Germany.

1937 WORLD CRUISE:

Reliance, January 10 for 136 days, Eastward via the Mediterranean, 37 ports of 30 lands.

Literature, Immediate Reservations Advisable.

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57 BROADWAY, NEW YORK, N. Y.

ATLANTA, C. & S. Bank Bldg. BALTIMORE, 323 N. Charles St. BOSTON, 252 Boylston St. BUFFALO, 11 W. Genesee St. CHICAGO, 130 W. Randolph St. CINCINNATI, 2301 Carew Tower. CLEVELAND, 1430 Euclid Ave. DETROIT, 1205 Washington Blvd. HOUSTON, 515 Cotton Ex. Bldg. LOS ANGELES, 620 So. Hill St. MEMPHIS, 317 Cotton Ex. Bldg. NEW ORLEANS, 1713 Amer. Bk. Bldg. PHILADELPHIA, 1711 Walnut St. PITTSBURGH, 407 Wood St. SAN FRANCISCO, 289 Post St. SEATTLE, 5532 White-Henry-Stuart Bldg. ST. LOUIS, 903 Locust St. EDMONTON, 10057 Jasper Ave. MONTREAL, 1178 Phillips Place. TORONTO, 45 Richmond St. W. VANCOUVER, 525 Seymour St. WINNIPEG, 673 Main St.

A COMPLETE SERVICE, WITHOUT EXTRA COST, IS OFFERED YOU BY OUR LOCAL AUTHORIZED TRAVEL AGENTS.

Hat by Lilly Daché



Eye Make-up by Maybelline

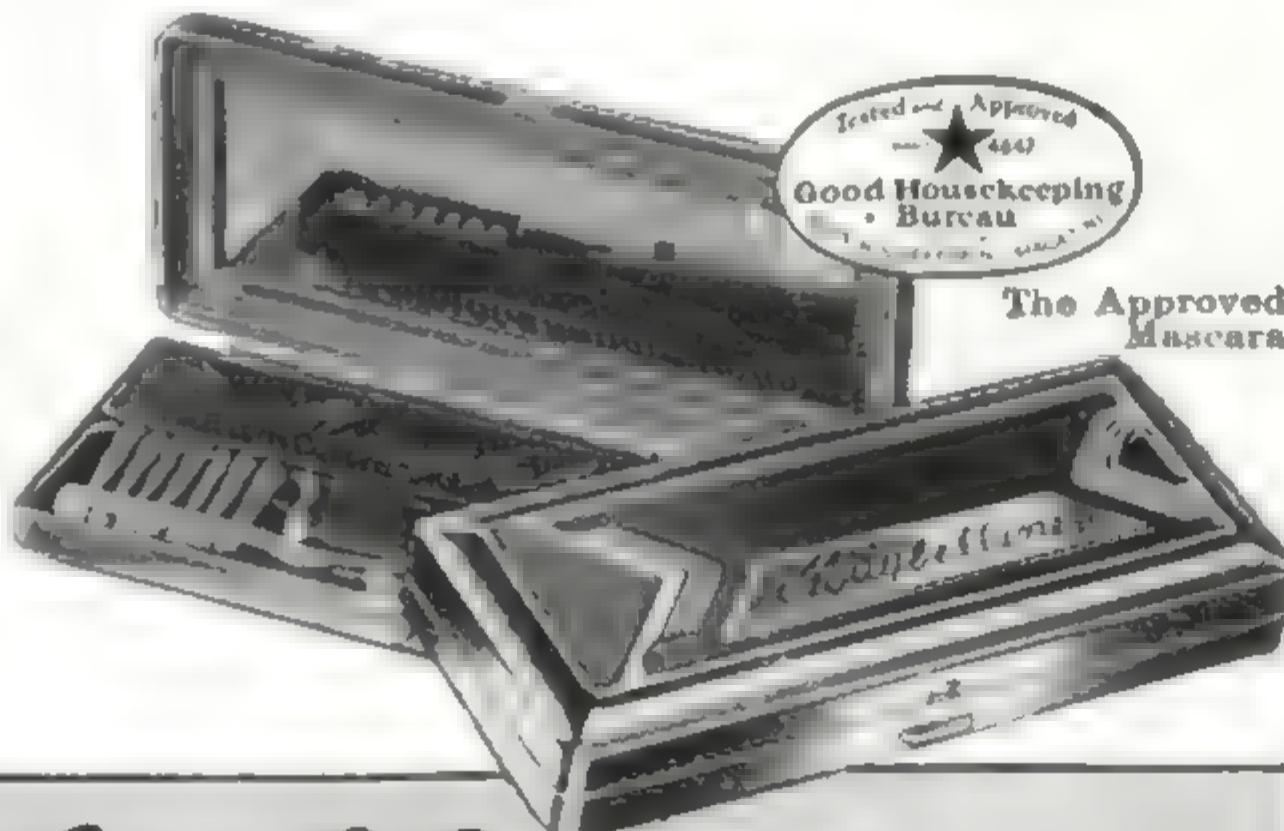


Lilly Daché, one of America's foremost hat designers, creates this utterly charming daytime hat of soft blue toyo straw—with a perky oriental yellowbird set on the crown directly off center. Its striking, swooping, narrow accordian brim is a sure challenge to adventure. Says Mme. Daché: "The shallow sailor crown lifts the hat off the eyes, and to achieve real chic it is important of course to reveal the eyes at their best—in eye makeup as well as hat design."

MODERN Eye Make-up IS AS NECESSARY TO Chic AS THE SMARTEST Hat

CHIC!—elusive, magnetic quality—sweep of long lovely lashes! This most compelling of all feminine charms can be yours instantly, easily, with Maybelline Eye Beauty Aids. Don't deny your eyes their marvelous powers—darken your lashes into long luxuriant fringe with Maybelline Mascara—the modern, non-smarting, tear-proof mascara preferred by more than ten million fastidious women throughout the world. Try it in either the famous Solid form or the new Cream form—lightly for the smoothest, most silken effects; or more heavily for a deep rich appearance. In Black, Brown and Blue.

Encased in a beautiful red and gold vanity, the modern Solid form Maybelline Mascara is priced at 75c at all leading toilet goods counters. Generous introductory sizes of all Maybelline Eye Beauty Aids—including the new Cream form mascara—may be had at leading 10c stores. Solid and Cream Form Mascara, Eyebrow Pencil, Eye Shadow, Eyelash Tonic Cream, Eyebrow Brush. Try them today!



Maybelline

WORLD'S FINEST AND LARGEST SELLING EYE BEAUTY AIDS

QUEEN OF CLUBS

(Continued from page 79) halved the next two holes and won the twenty-first. She drives with astonishing power for a person who weighs barely one hundred and ten pounds and hits her iron shots with accurate authority. Experts are divided as to whether her style is patterned more closely on that of Bobby Jones or Gene Sarazen. They agree that, with two or three exceptions, she is already a more sophisticated shotmaker than any other woman player in the country. None the less, her knack of sinking long putts—it is in putting, not power, that most women golfers are inferior to men—is what wins most of her matches. Under such circumstances, the naïve confidence of her demeanour is as alarming as that of a small child playing with a lighted match. Helen Hicks said: "When she misses one at ten feet, that kid is provoked." This was an understatement. At Palm Beach last winter, Patty Berg lined up a thirty-foot putt that stopped two inches short of the cup, a performance of which any male professional might have been proud. She muttered: "Patty, you bum." In a match against Mrs. Opal Hill, she dropped six putts in a row, all between fifteen feet and fifteen yards from the hole. "Some day," said her opponent, "that dear child will miss one of those and find out how hard they are to make."

Patty Berg's cool belief in her ability to make unbelievable shots and to win matches that appear hopelessly lost comes partly from her inexperience in the game. There are also other reasons for it. In the short time that she has been playing golf, if she has not had time to acquire that fear of failure that for most golfers is its cause, she has had time to think up

and practise innumerable rites to prevent her from doing so. Before going to bed at night, she lines up her clubs against her bedroom wall. She refuses to walk under ladders. She never talks golf with any one, even her family, away from the course, because it is bad luck. She looks into the cup before putting, because she thinks it will make the ball go in. She still carries a sawed-off brassie to use in emergencies. All over Florida last winter, she played in the same green tweed skirt, blue hat, and blue sweater she wore when playing in the National last summer. The skirt was too tight and too short. She believed that it was lucky.

Her performance in the National last summer—she lost the title to Glenna Collett Vare, but only after a final in which, four down with four to play, she won two of the remaining holes against the best woman player in the world—made a profound difference in the career not only of Patty, but of the whole Berg ménage. When, instead of going back to school where she was a star runner, basket-ball player, and speed skater, she was allowed to spend the winter term in Florida, Mr. Berg went with her. Afraid to jinx his daughter by watching her, he asked strangers: "How is that little Berg girl doing?" They left Florida early to give Patty a rest.

What will happen when the rest is over and Patty returns to the links, nobody can say. Golf is profoundly uncertain. It may be that Mrs. Hill's light-hearted prophecy will be gloomily fulfilled. It seems more likely that Patty Berg will go on as she has started, making a Norse legend out of a career whose beginning has had the brief and impudent charm of a good Irish witticism.



NELSON

TO KNIT YOURSELF—a two-piece dress of Bernat's Yorkshire yarn. A diagonal stitch makes the powder-blue blouse. The dark blue skirt is plain knitted. Both yarn and directions for knitting the dress from Alice Maynard. Or write to Vogue for directions alone

Lovely

THROUGH THE YEARS

Crafted in enduring loveliness, Heirloom Plate is created for the discriminating few who prefer the exclusive rather than the popular. To those few, Heirloom, distinguished expression of the modern silversmith's art, will bring lasting and ever-increasing joy of ownership. Your selected Heirloom dealer will show you teaspoons at \$3.50 a set, with other pieces in proportion. Services of Heirloom Plate may be obtained for as little as \$27.50.



Heirloom Plate

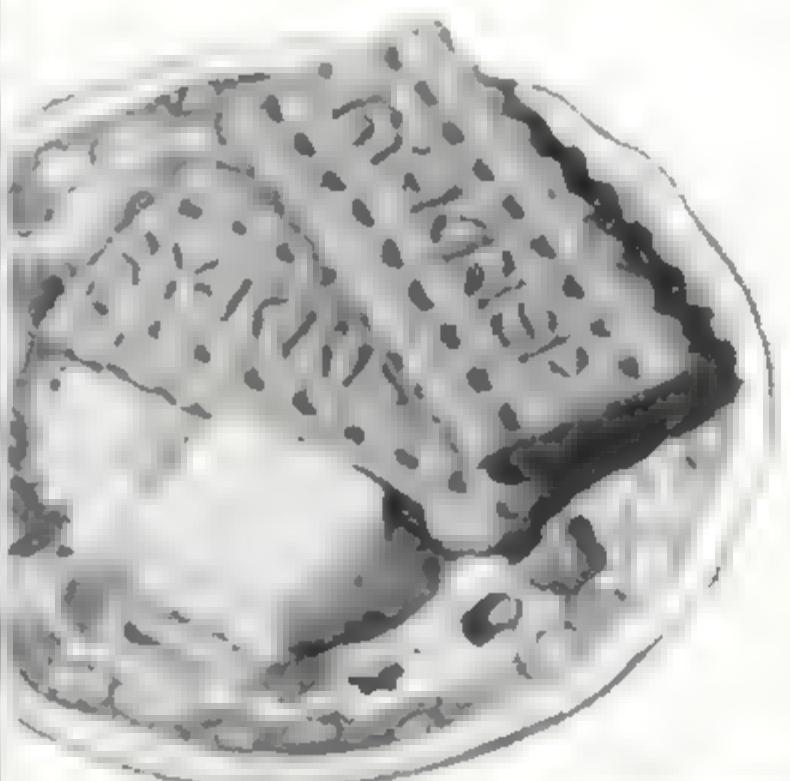
SILVERWARE CREATED FOR THOSE WHO SEEK THE FINEST . . .

Instinctively Accepted

Rya-wafer, too, is known by the company it keeps. And it is obvious that Ry-Krisp, the delicious whole rye wafer, not only keeps the smartest of company... but keeps the smartest of company well satisfied!

The reason? Perhaps it's because Ry-Krisp is such a natural cosmopolite. This crisp, crunchy wafer is a capable companion for caviar. It floats triumphantly on savory onion soup. It adds zest to the daintiest of salads. In addition, it pays flattering tribute to such vigorous viands as steaks, eggs, fish. Indeed, it's on many a family menu morning, noon and night.

With Ry-Krisp it's such a simple and pleasurable matter to guard the waistline, too. Low in calories, filling but not fattening, Ry-Krisp is a safe and delicious food. Serve it wherever you use crackers, toast or bread.



A sizzling steak, bright new beans, savory onions stuffed with tomatoes, and, within easy reach, a few delicious Ry-Krisp wafers!



HEAR MARION TALLEY SING

*Every Friday
10:30 p. m., E. S. T.
NBC Red Network*

*Serve delicious
RY-KRISP
with every meal*

TEXAS RANGE

(Continued from page 67) Texas is superlative and violent in its feuds, its politics, its oratory, its burning desire for the more abundant life, its crimes and criminals (from Sam Bass to Clyde Barrow and Bonnie Parker), and particularly in its attitude toward liquor. Texans have had a rough time with booze, and abused it so that drinking, though common, was accounted a sin not unlike fence-cutting or having tea with a member of an inferior race. The ordinary Texan, when he takes a drink, instinctively feels that he ought to have it in the bathroom, back of the bar, or in the livery-stable.

NO GAMBLING ON A TRAIN

Texans are great gamblers—marvellous poker players—and they tossed \$21,453,276 into the pari-mutuel machines at their race-tracks in 1935. Yet it is against the law to play cards on a railroad train going through Texas. The people are proud of the Alamo, and yet some years ago the Daughters of the Texas Revolution plugged up the bullet holes at the Alamo—thought they didn't look nice. Texans raise the finest beef, sheep, hogs, game, and vegetables on earth; yet go right ahead eating canned tuna fish and salmon and eating beans out of cans. The Texas Rangers, with a grand history, were as splendid a body of fighters as the world ever saw, though they have been pretty much reduced to patrolling the highways now; when ex-Ranger Frank Hamer and his men killed Bonnie Parker, he was criticized (and quite justly, he thought) for shooting a woman while she was sitting down. They employ thousands of Mexicans; only a few Texans have the time or take the trouble to learn to speak Spanish.

In short, the Texans are probably a race apart. The typical Texan is almost six feet tall, with a medium-sized Adam's apple, with grey or blue eyes, probably slightly stooped, usually very calm, but apt to lose his temper, especially where a woman or some vague point in his code of honour is concerned. This contradictory and charming people have built a magnificent empire. It's time they went on parade, warts and all.

Suppose the visitor wants to go to Dallas first, see the main exposition, and then prepare to motor to other points of interest. This would be the best way to see the state, for the view from the railroad windows, in spite of what the boosters may say, is sometimes downright depressing. From Dallas, it is two hundred and six miles to Austin, the capital, where the University of Texas is situated. Austin has hills, trees, water, and friendly citizens. It is proud of the Governor's Mansion (Governor Allred complained recently that the roof leaked and the state was too stingy to repair it), the house where O. Henry once lived (he very nearly starved to death there), the old French Legation (yes, when Texas was a Republic, France was represented there), and the studio of Elizabeth Ney, the most famous Texas sculptor.

San Antonio is two hundred and eighty-eight miles from Dallas, and the motorist may go there over excellent roads (roads in almost every

part of Texas are wide and smooth, and the big, new automobiles roll over them at startling rates of speed). In some spots, San Antonio is as pretty as anything that may be found in Texas; certainly, it reeks with history. The Alamo, the old palace of the Spanish Governors, San Fernando Cathedral, missions—all these are good to look at. And near-by is Medina Lake, formed by a dam, where black bass may be caught.

It is a drive of two hundred and forty-six miles from Dallas to Houston, which is really pronounced "Hewston," as old Sam the Raven himself called it, instead of "Howston," as the name of the street that crosses Lower Manhattan is pronounced. This city will celebrate the one hundredth anniversary of its founding on August 30. The city, which is still growing rapidly, is on Buffalo Bayou, which has been transformed into a ship channel at a cost of \$20,000,000, giving Houston direct access to the Gulf of Mexico. It is the largest cotton market in the world; into it, to be put on ships, flows the oil from the fabulous East Texas field, the cotton from the immense plantations, and the lumber from the piny woods. It has long since surpassed Galveston, once the principal port of Texas, but Galveston, old and lovely and sleepy, is still worth seeing; many persons, according to report, have been very happy there.

Most of the larger cities are not particularly distinctive; they have tried too long to be modern, and successful commercially, and to look and act like Kansas City, Cleveland, or Buffalo. There is plenty to see without bothering too much with the big towns. There are the Davis Mountains out in the southwest, wild and beautiful, sometimes rising to a height of eight thousand feet. There is the great Palo Duro Canyon out on the Llano Estacado; it is one hundred and twenty miles long, twenty-five miles wide, and from four hundred to seven hundred feet deep, lined with rocks of many colours. Many ranches are worth looking at; the old King Ranch still has more than one million acres under its control, and there are dozens of smaller ones where ranch life is very much what it always was except that automobiles clutter up the place, and the tick-bitten dogies have been replaced by fat, slow-moving white-faced cattle, which have pedigrees a mile long and sell for fantastic prices.

VITAL STATISTICS

The roses at Tyler in East Texas are worth seeing. So are the vast citrus and truck-lands along the Rio Grande Valley. And if you've gone as far as that, you might as well drive the seven hundred remaining miles to Mexico City. The new road, to be frank about it, is not quite complete, but only about twelve miles of it are difficult. On this trip, the motorist will pass through some of the most breath-taking country ever invented by a capricious god.

After all, the principal boast of Texas is that it is *big*. Texans boast of the annual \$36,000,000 pay-roll of the oil (Continued on page 108)



*Katherine
the Great*

A NEW PERFUME

by

Prince Matchabelli



APPEAR IN PRINT IN A NELLY DON FROCK OF NELDA CREPE

Prints are the smartest thing this summer. Here are three lovely frocks to grace your festive summer mood... selected from the new group of Nelly Dons in Nelda Crepe, the quality crepe woven of Enka Rayon—so your frocks will stay fresh and colorful no matter how frequently they're tubbed.

JUST TRY ONE ON

- left. Exclusive Briarcliff print with two big net pompons. Fan-shaped pleats give the new skirt flare. White with black, navy or violet. 12 to 42. \$5.95
- center. Classic dot ensemble with crisp organdy swirls... removable, of course. A perfect love of a jacket with full-swinging circular back. Navy, black or British Tan. 12 to 40. \$10.95
- right. Exclusive Four O'Clock print on white ground. The pleated collar and ruffle trim flutters all the way down the front. White with Parma Violet, British Tan or Brittany Rose. 12 to 42. \$5.95



McCUTCHEON'S
NEW YORK

Smartwear-Emma Lange, Inc. . . Milwaukee
Crosby Bros. Co. Topeka
The Cain-Sloan Co. Nashville
Lovemans, Inc. Chattanooga
Rike-Kumier Co. Dayton

MARSHALL FIELD & CO.
CHICAGO

Titche-Goettinger Co. Dallas
Frost Bros. San Antonio
Foley Bros. Houston
Younker Brothers, Inc. Des Moines
Paul Steketee & Sons Grand Rapids

And 1800 other leading stores and shops throughout the country

TEXAS RANGE

(Continued from page 106) refineries; of the fact that the state produces more sulphur than any other state. And if it's brimstone you're wanting, Texas produces sixty per cent of the world's entire output, enough to supply hell itself forever. And Mr. E. E. Richards, down at McAllen, last January picked the largest grapefruit of them all—twenty-six inches in circumference. The roses are worth \$1,000,000 a year. And the world's largest watermelon, one hundred and eighty-three pounds, was grown in Cass County in 1933. The pecans each year are worth \$1,000,000. Russia is the only European country with an area larger than Texas. The state has two hundred and fifty-four counties, the largest of which is five times bigger than Rhode Island. Tired? All right. But the idea is that they do Big Things in a Big Way down there.

FAIR FACTS

President Roosevelt will open the gates of the exposition at Dallas at noon on June 6, after a parade that, it is asserted with all confidence, will be the biggest ever held in the Southwest. The main entrance will be thrown open. This entrance opens on the Esplanade of State, three hundred feet wide and one thousand feet long, leading to the Texas Hall of State. The Esplanade has as its centre a reflecting basin two hundred feet wide and seven hundred feet long, with concealed lighting effects. Another lake has been constructed in the Civic Cen-

tre, with the Symphony Shell on its banks. The Texas Hall of State, costing \$1,000,000 to build and \$200,000 to equip, is the largest building on the grounds and is a storehouse of historical treasures. The United States Building, erected with Federal funds, houses exhibits of government departments. There is a \$100,000 building devoted to Negro life. Then there is the \$1,000,000 Farm Centre, which will house the largest collection of live stock, from cattle to chickens, ever brought together. The Aquarium Building, costing \$180,000, will have on exhibition all manner of Texas fish. The Hall of Fine Arts will contain exhibits, paintings, sculpture, and the products of various crafts valued at \$5,000,000. The Auditorium, seating four thousand six hundred persons, will be used for opera, musical comedies, folk festivals, and pageants. There is a Stadium that will seat forty-six thousand persons. Here in the autumn will be played important football games (Texas football teams rank very high), and track-meets and Olympic trials will be held. Boxers and wrestlers will do their stuff, and there will be two big rodeos. There is a race-track, at which some pretty good nags are supposed to run. At night, the whole layout will be illuminated, and the customers can have fun in the small restaurants, the Midway, and the night-clubs, or they can look at the freaks and the side-shows. The management of the fair promises that no one will have difficulty in obtaining rooms, and certainly there is no more hospitable or courteous city.

THE "COVERED WAGON" CLOTHES SHOWN ON PAGE 65
MAY BE HAD FROM THE FOLLOWING SHOPS IN TEXAS

ABILENE	ERNEST GRISOM, INC.
DALLAS	NEIMAN-MARCUS COMPANY
EL PASO	POPULAR DRY GOODS COMPANY, INC.
FORT WORTH	THE FAIR
GALVESTON	DONNA MAY SHOP
HOUSTON	SAKOWITZ BROTHERS
WICHITA FALLS	W. B. McCLURKAN AND COMPANY

Stahl-Meyer THE ORIGINAL

COCKTAIL SAUSAGES AND FRANKFURTS

Even a wooden lobster would claw for these

Stahl-Meyer
COCKTAIL SAUSAGES AND FRANKFURTS

STAHLMAYER, INC., BROOKLYN, N.Y.

YOUTH BEGINS WITH SEVENTEEN and STAYS YOUNG WITH *Seventeen*

NIGHT brings Youth

Day takes it away

AT LAST! *A Cream that Replenishes Youth By a Startling New Idea!*

• Have you ever noticed how infinitely better your skin looks just after you awaken from your rest? In the freshness of the morning your skin also is fresh, clear, young. Tiny lines seem to have vanished in the night . . . even years seem to have disappeared.

But soon the day undoes the magic that night has wrought. Work and play, worry and hurry, changing temperatures from indoors to outdoors, the wind, weather and sun . . . beat their ceaseless, aging attack against your skin. Age lines deepen; tired muscles sag; the facial contours take on a slight hardness that make-up only accentuates.

Daytime . . . this is when beauty fades . . . when permanent aging makes its greatest inroads!

How Seventeen Day and Night Nourishing Cream Replenishes the Skin with the Youth that Night Brings and Day Takes Away.

In laboratories of great renown and in salons internationally famous, there was developed something so new—so

startling in its conception, that beauty experts throughout the world are saying: "At last! Here is the cream that brings and keeps youth as no other cream has ever done before!"

It is Seventeen Day and Night Nourishing Cream!

At night you smooth it on . . . to work hand-in-hand with sleep. *In the morning you use it again . . . before making up.* All day long your skin is protected and nourished . . . it is *rested*, just as sleep rests it . . . to smooth away lines . . . to hold the glow of youthful vitality and provide the foundation that gives make-up its real glamour . . . to keep the skin smooth in texture, fresh, clean and vibrantly young. And remember — you need no foundation cream, for Seventeen Day and Night Cream is that in addition.

Seventeen Day and Night Nourishing Cream presents an entirely new idea in beauty culture. Among other amazing new components in its closely guarded formula is Vitamin D,

the nourisher and healer, particularly valuable for tender, sensitive skins.

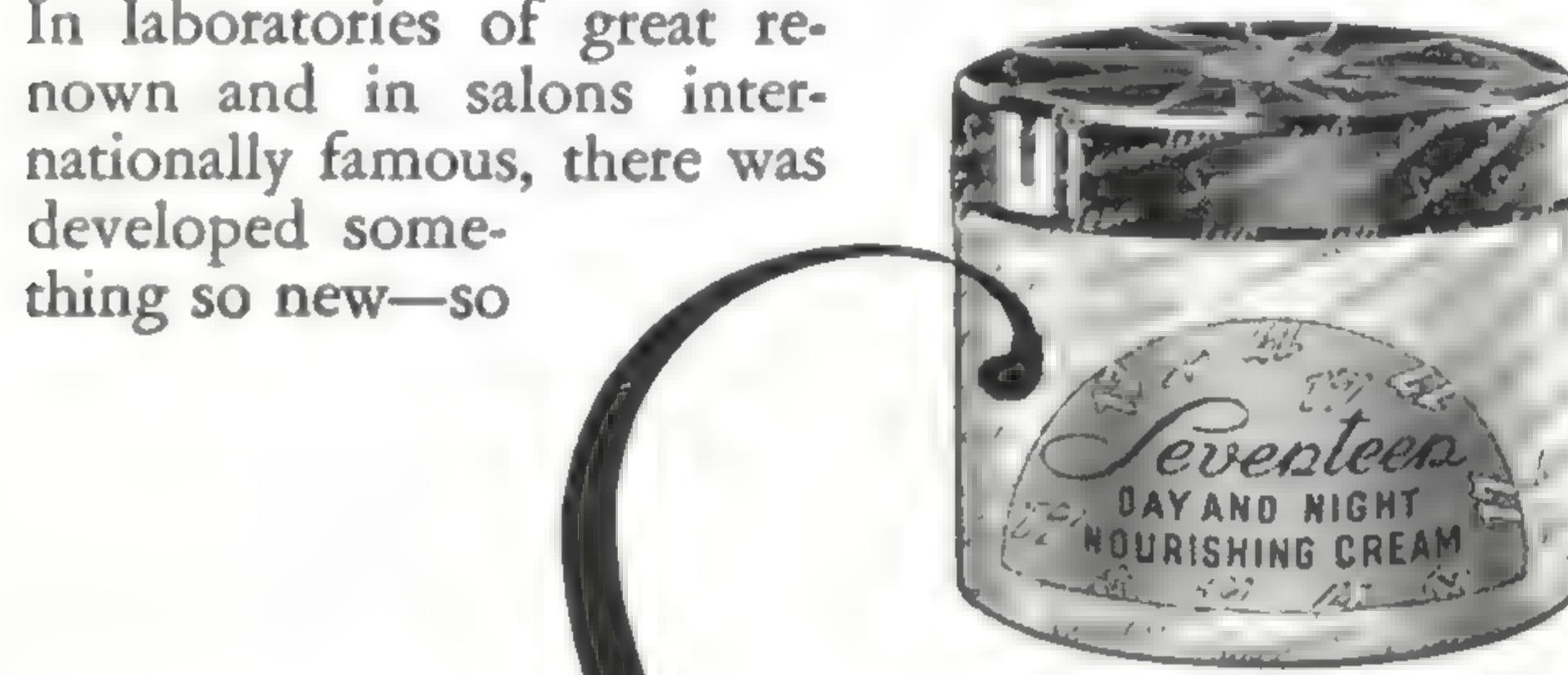
MAKE THIS TEST

Tonight, let your mirror tell you how tired and worn your skin looks after a full round of the day's activities. Before you retire, smooth on Seventeen Day and Night Cream. In the morning, look again. Your mirror has a different story to tell. Your skin seems clearer, fresher, younger. Now, use Seventeen Day and Night Cream again. At night, look into your mirror for the third time. You have used this miraculous cream but twice; yet your skin is not nearly so fagged and worn as it looked the night before. Already, Seventeen Day and Night Nourishing Cream has proved to you what regular use will accomplish—new beauty—new youth—new charm! Truly—this is the marvel of creams.

NON-ALLERGIC

So pure is Seventeen Day and Night Nourishing Cream that it is non-allergic, suitable for use by women subject to hay fever, asthma and rose cold.

Seventeen Day and Night Nourishing Cream . . .	\$1.00
Seventeen Special Formula (for nourishing dry, Sensitive Skin)	\$1.00
Seventeen Astringent Tonic	\$1.00
Seventeen Freshener Skin Tonic	\$.60
Seventeen Corrective Cleansing Cream	\$1.00
Seventeen Two-Tone Face Powder	\$1.00



BEAUTY COMES FROM
TENDER CARE,
NOT NECESSARILY FROM
TENDER YEARS

THE New

Seventeen DAY AND NIGHT Nourishing CREAM

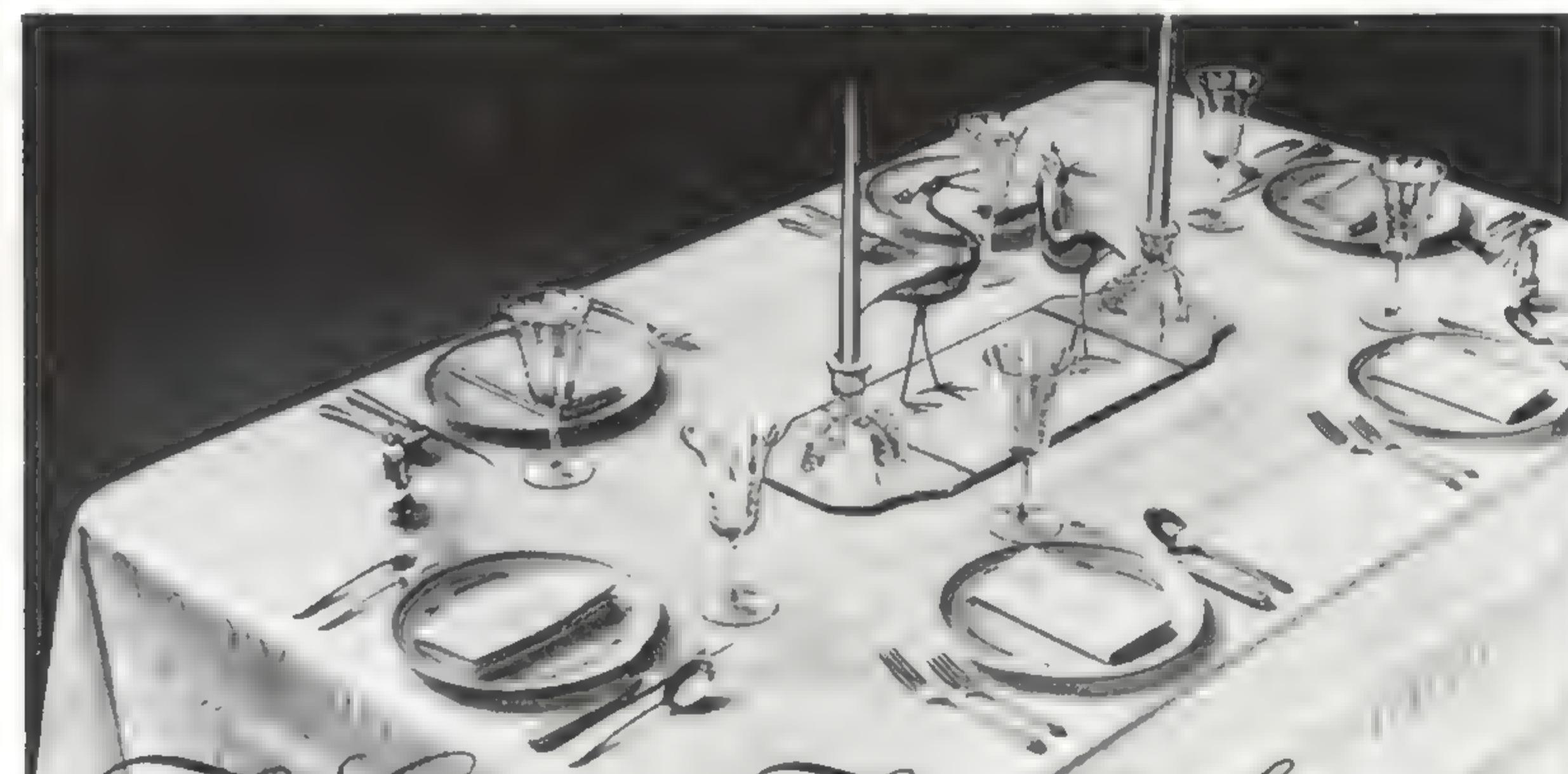
NON-ALLERGIC

Seventeen ASTRINGENT TONIC
Seventeen FRESHENER-SKIN TONIC
Seventeen DAY & NIGHT NOURISHING CREAM
Seventeen SPECIAL FORMULA FOR NOURISHING DRY SENSITIVE SKIN
Seventeen CORRECTIVE CLEANSER
Seventeen TWO-TONE FACE POWDER



Brit-Tex

- keeps cuticle soft and pliable
- prevents brittle nails
- prevents hangnails
- preserves polish



The Charm of a Treasured Heirloom

— yet SMART and NEW

As modern as you are ... and as you want your dining table to be ... are these beautiful *Tablecraft* cloths and napkins. Scientifically perfected to be lintless, wonderfully long-wearing, they take scores of tubbings and bob up from each just as gleaming

and crisp and altogether lovely as those famous pieces passed down from generation to generation. Ask in your favorite linen department to see *Tablecraft* either in finished sizes or by the yard—a revelation in loveliness priced for every-day use!

GUARANTEED by GOOD HOUSEKEEPING as advertised therein

TABLECRAFT

CLOTHS & NAPKINS by

Rosemary

46 Worth Street • New York



THEY EXPRESS THEMSELVES

(Continued from page 71) Both Mrs. Shevlin Smith and Mrs. Gary Cooper have on Talbot's sailor with wings nesting along the brim, but they look quite unlike. Mrs. Smith's is in tan with blue wings; Mrs. Cooper's, in sulphur with black wings to go with her sulphur coloured blouse. Countess di Frasso is almost hidden under Reboux's big Merry Widow sailor of brown straw with brown-and-red wings shooting in opposite directions. And near-by sits Mrs. George A. Dixon in a black-and-white version of the same model. Louise Bourbon's romantic oval-shaped hat is on both Mrs. Eddy Duchin's and Mrs. Alexander Wellman's heads—one trimmed with a bluebird and red poppies, the other with blue and white ornaments.

... by such nonsensities as a fishing-fly and a feather butterfly, Mrs. Robert H. McAdoo gets her own gay humour into her little rough straw sailor. Ina Claire goes even more whimsical by trimming her sailor (these rough sailors are enormous hits) with three daisies, a red velvet ribbon, and a veil. Miss Beatrice Patterson wears a dead-white sailor with a scarlet camellia toppling off the brim's edge.

... by sticking to off-the-face hats, when almost every one else is wearing sailors, Mrs. Averell Harriman encourages her originality. Her current edition is a Reboux, with a frill in back like a Dutch bonnet. Another dress-as-you-please fan is Mrs. Julien Chaqueneau, who, having found a little golf cloche that she likes—a sort of English riding-hat with cords tying under the chin—wore it all winter in felt and intends duplicating it in Panama for summer.

... by covering her forehead with masses of pink and mauve hydrangeas, Mrs. Harry Payne Bingham looks like a dryad. And by doing just the reverse, bunching the flowers at her neck and ears, Mrs. McAdoo makes the same hat look rather Japanese and very much her own. And by going to the theatre in a little brown tulle cap with a halo of butterflies flying out from it, Mrs. Guy Fairfax Cary practically caps the climax for imaginative flights.

... by all sorts of ingenious ways, women manage to create an effect at night unlike any one else's. One way is by scorning any print but the most spectacular. Something as daring as the Schiaparelli purple-and-white candy-striped crépe that Mrs. Reed Vreeland wears. Or the vivid purple dress printed with huge pink sweet-pease that Mrs. Harold Fowler has. Or the dream of illusion Mrs. Byron Foy wears—a Vionnet dress of organza printed with pale bubbles in blue and lavender, trailing sash ends of turquoise and orchid. Or the childishly enchanting lavender-blue dress of Ina Claire's—printed all over with pink bow-knots.

... by coming to the Harrison Williams' dance in a picture dress (Lelong) of taffeta with bold stripes in beige, marron, and blue—a decided picture dress with a square décolletage, puff sleeves, and a short train,

Miss Angelica Welldon made an unforgettable success. And so did the Countess Edith di Zoppola—by coming in a Maggy Rouff dress of chiffon in shaded leaf-green tones, the slanting décolletage fastened with two enormous diamond leaves.

... by appearing, quite early in the season, in muslin dresses, several women scored little personal triumphs for themselves. Mrs. David K. E. Bruce rushed the spring with a Paquin dress of alternate bands of white organza and lace, her shoulders buried in a fichu scarf. Mrs. Harold E. Talbott, with that innocent Paquin dress of rows of black lace and white organza (shown in April 1 *Vogue*). Mrs. Williams, with ruffled grey-green organza—a perfect background for her magnificent emerald flower bracelet.

... by hanging on to some beloved dress and wearing it as long and as often as one pleases, a few Individualists fly in the face of old clichés. Mrs. Williams, for one, decided that her last year's black tulle dress with its enormous sleeves (one pushed off the shoulder) is unsurpassable with her aquamarine jewellery. So why scrap it? She doesn't; she continues to put it on as often as she likes. Mrs. James Corrigan doesn't care how many times she's been seen in her brilliant dark blue paillette dress. Her fabulous pearls are so perfect with it, she has no intention of giving it up.

... by going in for starkly severe linen dresses, several women are getting a new effect. There is something extremely modern, in a hard, chic way, about these dresses: strap shoulders, fitted bodices, slide fastenings, and no trimming save a leather chain belt. Mrs. Morton L. Schwartz has one in beige, sheltered by a short cape of the same linen. Mrs. Vadim Makaroff has one in blue with a puffed-sleeved monkey-jacket.

... by fur capes or long coats or strange jackets, New York, Paris, and London solve the evening wrap situation. On cool nights—fur capes. Countess di Frasso in one of red fox. Lady Plunkett in one of ermine; Mrs. Rex Benson in one of sable. On warm nights—wraps that seem a part of the costumes. Mrs. James Forrestal in Schiaparelli's long blue satin coat (shown in our March 15 issue), which she is clever enough to wear only over the red dress of the original costume or over a printed dress in which some of the pale blue is repeated. Mrs. Foy in a pink satin wrap by Piguet that closely harmonizes with her lavender organza dress. Mrs. Dodge Sloane in a yellow satin jacket, appropriately printed with black horses, made especially to go over a yellow crépe dress printed to match. Lady Charles Cavendish in a white piqué cape, its wide shoulders obviously Piguet, over a black evening dress. Having found an evening wrap she likes particularly, a loose Mainbocher three-quarters length cape, Mrs. Alexander Wellman wears it in green taffeta over an ice-green satin evening dress, and a duplicate of it in white piqué over her printed dresses. (Continued on page 115)



Beauty on the Beach

COMES FROM SMART BUYING !

The beach is the acid-test of beauty! There can be no pretending...you must BE beautiful—not only your face but your FIGURE!

Kleinert's Krepe-rubber Suits mould your errant curves into stream-lines of flowing loveliness—they are the newest of beach fashions developed in a material with a priceless gift for flattery. The colors are wonderful! Clear gay shades that gamut from white to dubonnet! Notice the halters, flat-braided to lie smoothly and comfortably across your shoulders. Stop a moment to appreciate the advantages of the extra reinforcement in the crotch—that's a "satisfaction-plus" you win by insisting on "Kleinert's"!



This Dri-Line cap has BANGS! Most becoming and very, very NEW. Note the big zippered "barrel-bag"—it holds simply everything. Sandals in all colors.

The Dri-Line is another exclusive feature—that inner band of stockinette fabric that lines the lower back and ear-line of Kleinert's Bathing Caps. Water seeping up under the edge of your cap is immediately

absorbed by the Dri-Line and prevented from ruining your precious wave.

You'll find Kleinert's suits, Olympic Dri-Line caps, and other smart beach accessories in shops of the better sort everywhere—just be sure to ask for what you really want—*Kleinert's!*....

P.S. A Kleinert's Bathing Girdle under your suit will be a great help!

Kleinert's accessories are carefully planned to enable you to "ensemble" your own in any color you want.

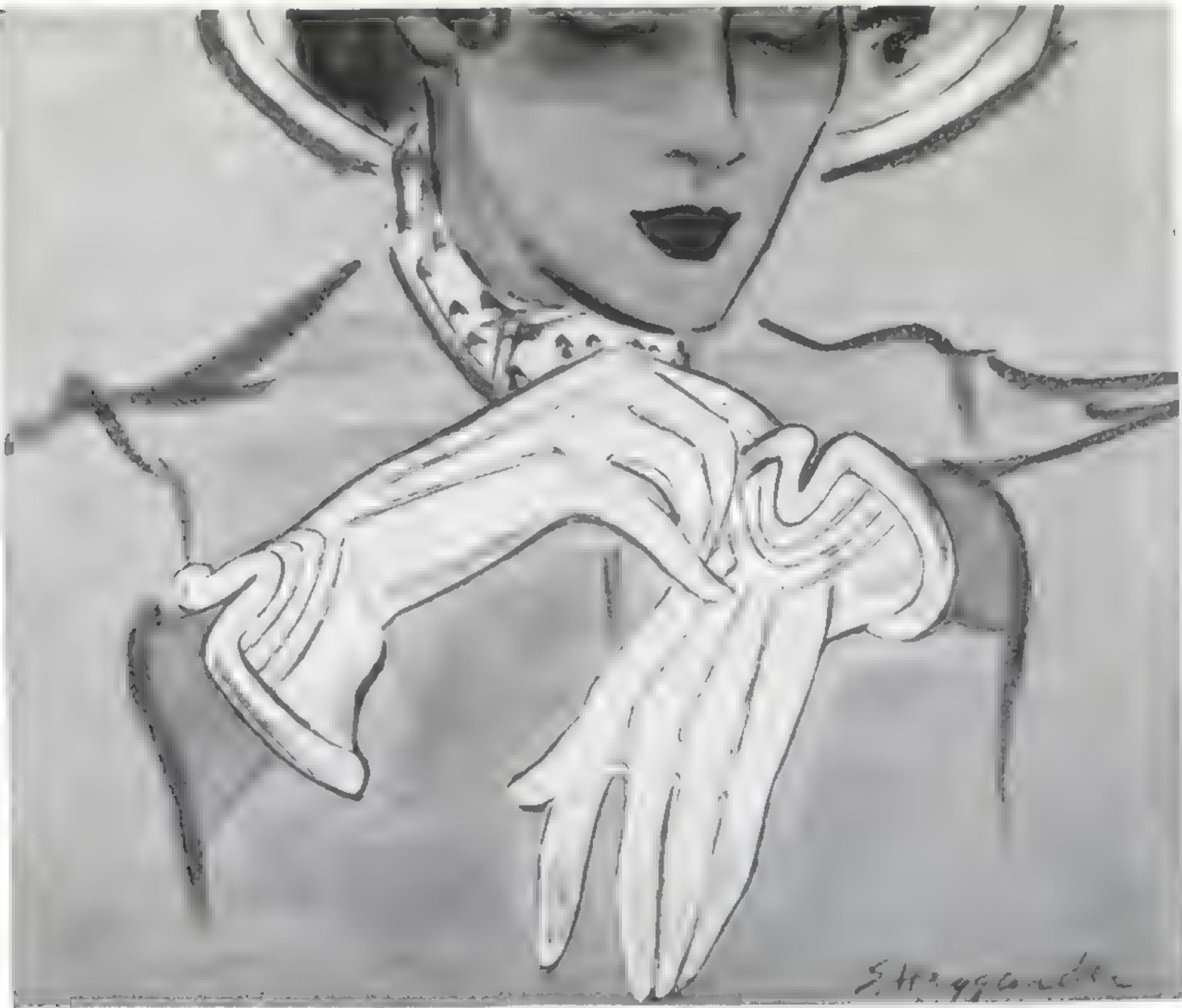


Kleinert's

T. M. REG. U. S. PAT. OFF.

BATHING SUITS, DRI-LINE CAPS AND ACCESSORIES

"There's Style and Wear in Every Pair!"



"NORMAE"—an exclusive *Wear-Right* creation

**Cool—Comfortable—Chic
Gloves of "BEMBERG"**

REG. U. S. PAT. OFF.

"Wear-Right"

REG. U. S. PAT. OFFICE

The final touch to any smart costume—cleverly styled gloves in daring vegetable and flower colors—bright as a Summer garden—or in white, the perfect foil for suntan. These gloves have a distinctive quality found only in "BEMBERG", the aristocrat of man-made yarns.

Wherever chic Gloves are sold!

WIMELBACHER & RICE .. MAKERS .. NEW YORK .. PARIS

Lends color to your Summer dress!

**Belt
of the
Month**

REG. U. S. PAT. OFF.

by Schaffer

La Chica belt is of soft and feminine kid with a washable surface, and buckle of plastic Tenite in pastel shades to perfectly match the leather. In delicate Frostpink, Glace Blue, English Orchid, Goldmist, and White....\$1.50

BELTS BY SCHAFFER, ALL IDENTIFIED
BY THIS TRADE MARK, ARE ON SALE
AT LEADING STORES EVERYWHERE



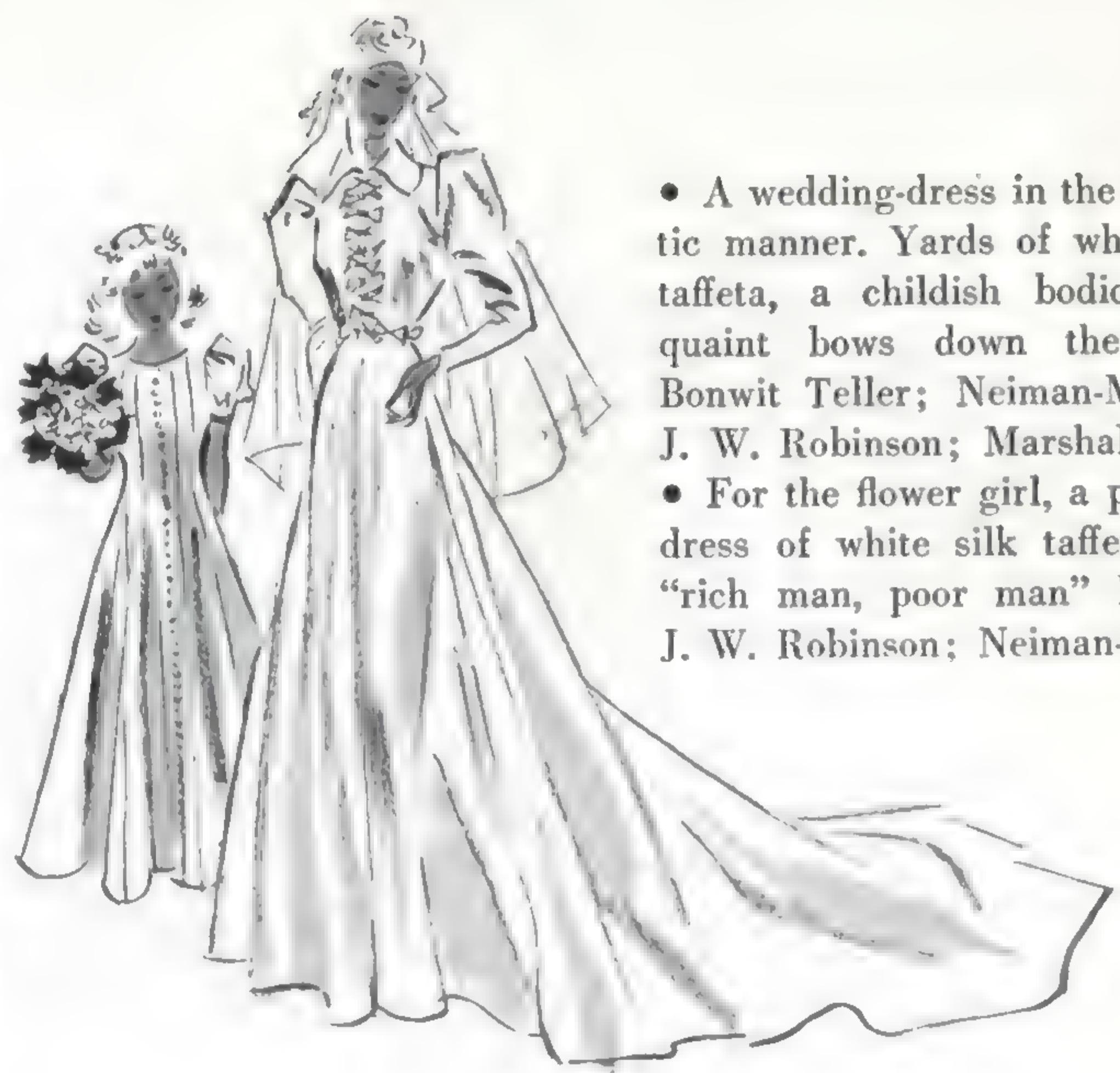
THE MARK
OF THE
S

Schaffer Belts, Inc.

5 WEST 30TH STREET, NEW YORK CITY

WORLD'S FOREMOST MANUFACTURER OF QUALITY BELTS FOR WOMEN

WEDDING CHOICE



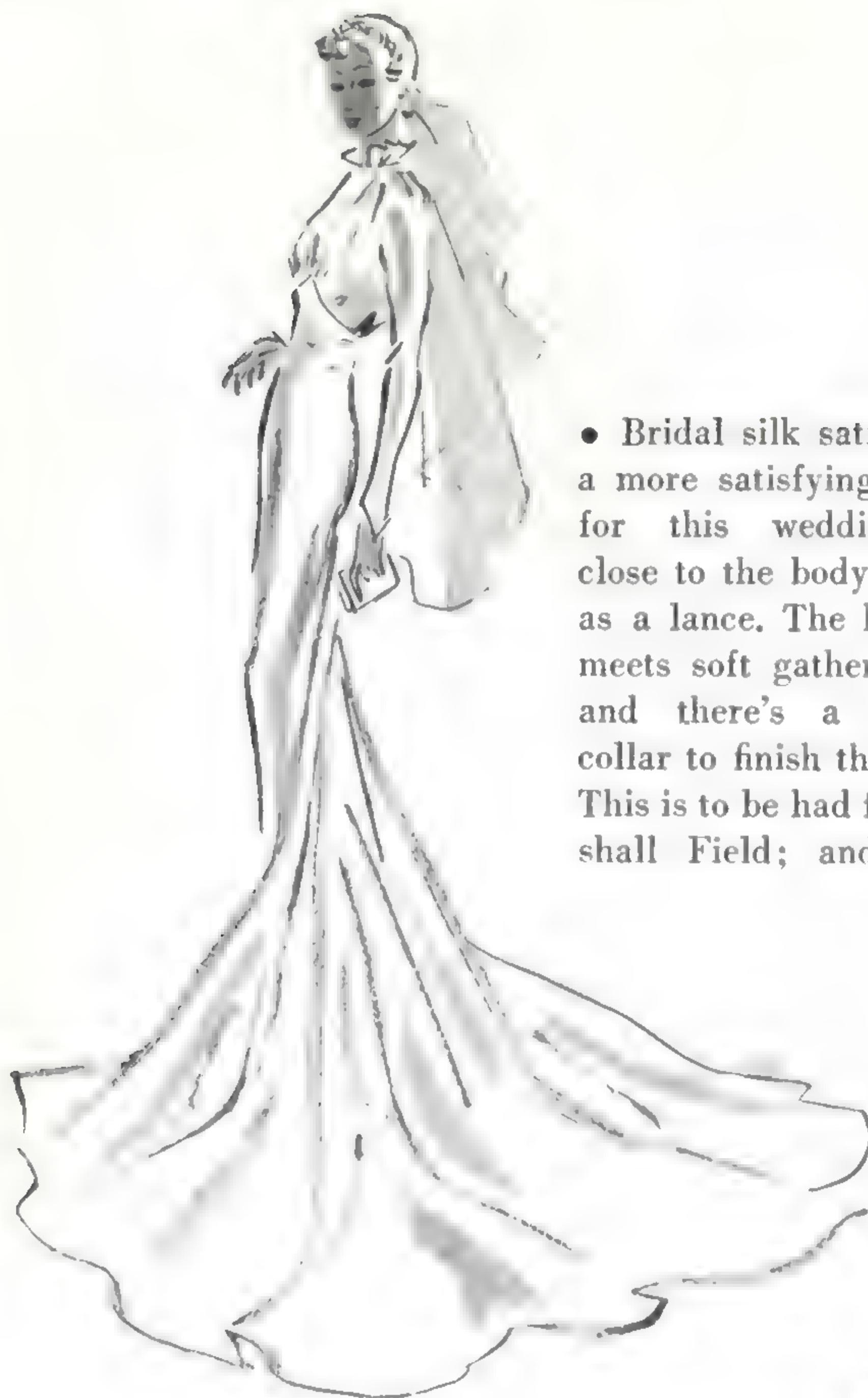
- A wedding-dress in the romantic manner. Yards of white silk taffeta, a childish bodice, and quaint bows down the front. Bonwit Teller; Neiman-Marcus; J. W. Robinson; Marshall Field
- For the flower girl, a pictorial dress of white silk taffeta with "rich man, poor man" buttons. J. W. Robinson; Neiman-Marcus



- If it's your second wedding, make your vows in this costume of flattering silk taffeta. The fitted jacket buttons up with dozens of tiny nubs, and the collar has the flare of a miniature Elizabethan ruff. Underneath is a swishing dress that you can wear many an evening during the summer. From Lord and Taylor and J. W. Robinson



- Something new for a bride. Instead of carrying calla-lilies in your arm, have silk ones applied on your dress. The effect is enchanting. Here, white taffeta ones are scattered over a dress of white net—a dress with a train that trails far down the aisle, puff sleeves, and a fitted bodice. Bonwit Teller; Neiman-Marcus; Marshall Field; J. W. Robinson



• Bridal silk satin—was there ever a more satisfying classic?—is used for this wedding-dress moulded close to the body to make you slim as a lance. The high princesse line meets soft gathers over the bosom, and there's a naïve upstanding collar to finish the high round neck. This is to be had from Altman; Marshall Field; and J. W. Robinson

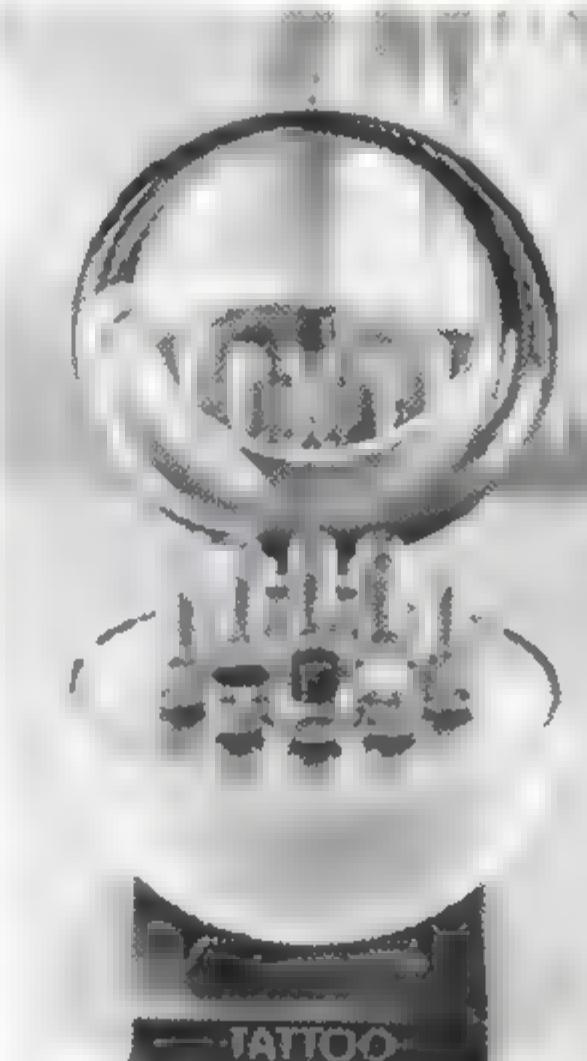


• Right, above: A double train billows far out behind on this white mousseline de soie dress, worn over a white taffeta foundation. Jay-Thorpe • Directly above: A dress that might have come out of your grandmother's trunk. It's of silk point d'esprit over silk taffeta, with Victorian ruching encircling it. From Milgrim; I. Magnin, California

*Instead of
using lipstick*

TATTOO YOUR LIPS

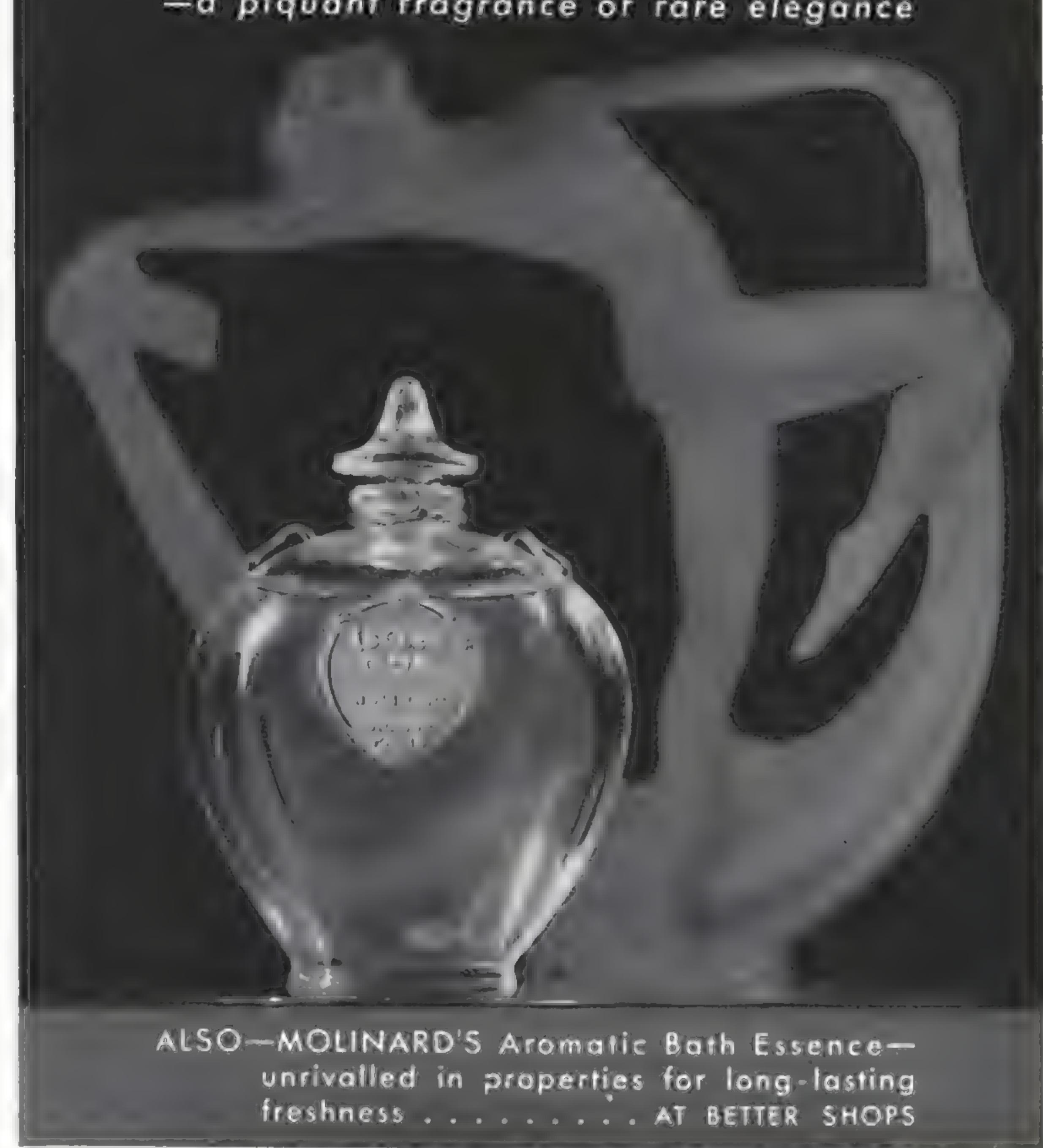
Now, for lips . . . the South Seas enchantress' own secret of provocative charm . . . TATTOO instead of lipstick! Vibrant, exciting South Sea color . . . luscious and appealing instead of "just red"! Transparent and pastelless instead of opaque and pasty. Chap-proof . . . actually makes lips smoother . . . younger . . . much more desirable! Tattoo! Put it on . . . let it set . . . wipe it off. Only the color stays . . . and it really stays . . . regardless. And now, instead of trying to select your best shade by guess, actually test all five of TATTOO's thrilling shades on your own skin. The Tattoo Color Selector, illustrated here, is displayed in your favorite store. TATTOO, in its clever black and silver swivel case, is \$1 everywhere.



Tattoo comes in
these five South
Sea reds

CORAL EXOTIC
NATURAL
PASTEL HAWAIIAN

MOLINARD—*Perfumer since 1849—*
presents for its American début, ISCLES D'OR
—a piquant fragrance of rare elegance



HAIR REMOVER

Millions of women have longed for a depilatory which contains no sulphides, no offensive odors; a depilatory that can be used as freely on the face as on the legs; a hair remover which contains no caustics . . . Here it is.

What a boon to women! You simply spread the New Odorless ZiP Facial Hair Remover over the area where the hair is to be removed—face, arms, legs or body, remove it, and instantly get rid of every trace of hair. Ask for the new *odorless* ZiP Facial Hair Remover.



Your Dealer Also Carries

ZiP Perfumed Depilatory Cream

For years this has been the choice of women everywhere. Quick... Easy... Effective. Extra large tubes at low prices.

ZiP Epilator—IT'S OFF because IT'S OUT
The only *Registered* Epilator available for destroying superfluous hair. With your package you receive free a large jar of ZiP Cream Deodorant, and a tube of my delightful *Massage, Cleansing and Tissue Building Crème*.

Treatment or Free Demonstration at my Salon. Write for booklet.

Madame Berthe
SPECIALIST

562 FIFTH AVENUE, NEW YORK (AT 46th ST.)

FOR OVERCOMING

BODY ODORS

ZiP Cream Deodorant

A PHYSICIAN'S PRESCRIPTION—LARGE JAR
More for your money—The best to be had
Gives complete insurance against offending others! Easy to apply. Lasting. Harmless to your clothing. Ideal on sanitary napkins.

SET-UPS FOR SUMMER



- Even accessories are celebrating the current Texas fiesta. Above, a Dobbs felt hat in a range of colours reminiscent of the plains, and with the dropped brim that's reappearing. Dobbs; Neiman-Marcus, Dallas
- Zephyrskin—an incredibly soft leather—makes the Koret bag. Bonwit Teller; Neiman-Marcus, Dallas
- The natural coloured crochet glove is boldly bordered in brown. From Macy's; Neiman-Marcus, Dallas
- Bright printed silk square; Neiman-Marcus, Dallas

- Below, upper left: Harry Stone's blue bag of glove kid (Saks-Fifth Avenue); blue kid bag (Bonwit Teller)
- Louise Bourbon's shantung straw (Milgrim) and Suzy's straw hat (Bonwit Teller; I. Magnin, California)
- Starred chiffon square, imported by Bonwit Teller
- First: Mon-o-tex fabric glove. The watch is strapped on with red leather and imported by Bonwit Teller
- Second: Short white doeskin glove; Bonwit Teller
- Next: a crochet glove, cut off at the bend of the wrist. The carved crystal bracelet is from Lido Jewels, Inc.
- Last: Navy-blue fabric gauntlet from Altman



The startling new theory of beauty—as presented by GRACE DONOHUE—in her famous blue and white kit containing Revelation Complexion Aids.

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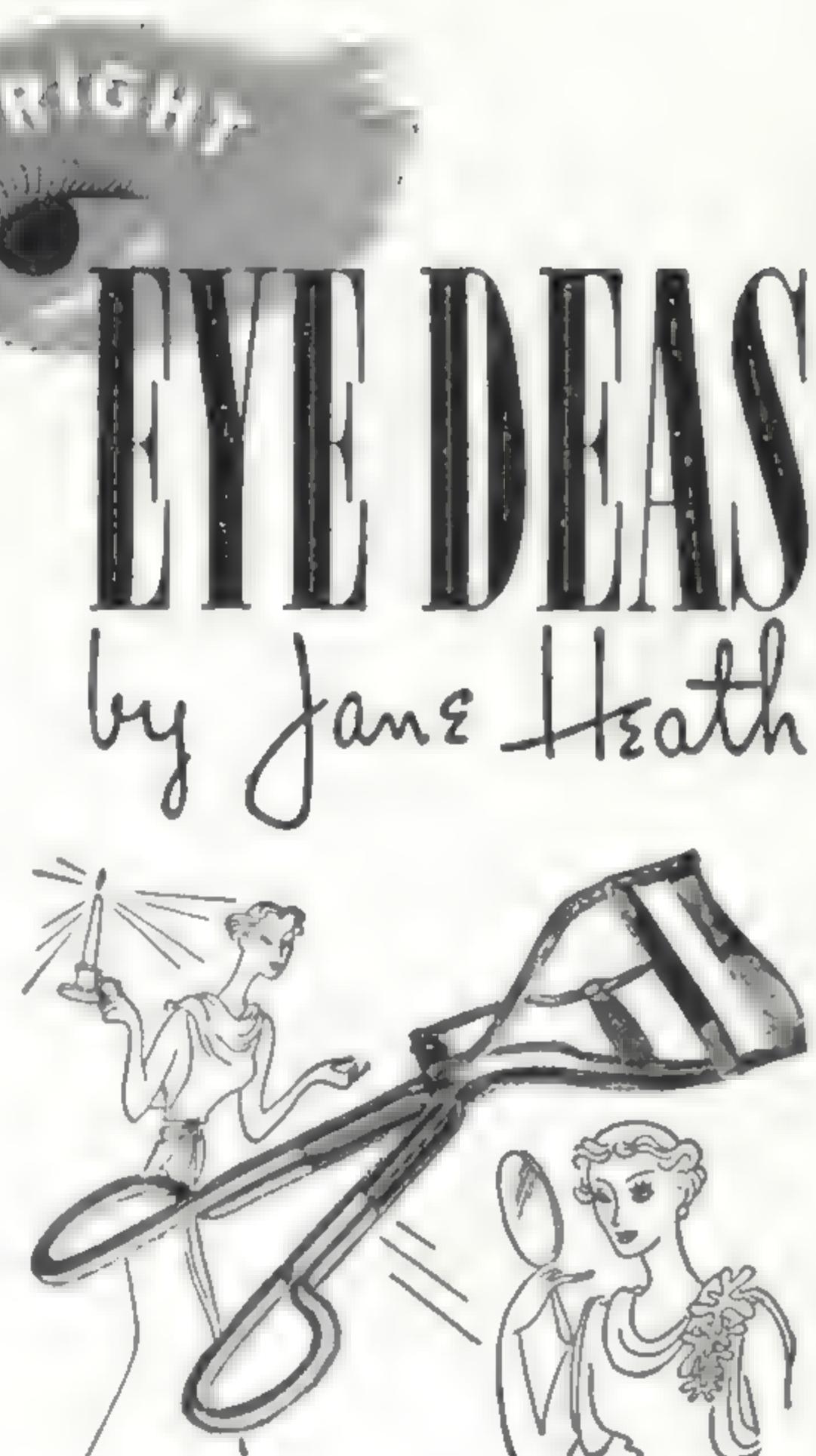
THEY EXPRESS THEMSELVES

(Continued from page 110) . . . by their jewels, half the battle in originality is won. Mrs. Talbott with her funny turtle clip of tourmalines. Mrs. Charles Shipman Payson with her pair of feather clips—all sapphires, emeralds, rubies, and canary diamonds. (Feather or flower motifs are everywhere: feather clips on hair or dresses, flower brooches on dresses or clipped to ribbon bracelets.) Mrs. Alexander Wellman with her huge jewelled clip on the lapel of her Yvonne Carette suit. Mrs. William Erhart with her magnificent amethyst parure, wide bracelet paved with amethysts, and huge amethyst solitaire ring that are so effective with her white hair and simply cut dress of palest mauve-grey satin. Miss Mary Taylor with her cigarette-case that Cecil Beaton designed—a plain square case decorated with ruby, diamond, and emerald flowers and a ruby heart pierced by a diamond arrow and bleeding ruby drops of blood. Nor does it matter from whence the jewels come, so long as they are different. Mrs. William Randolph Hearst had some old jewellery broken up and made into diamond-and-emerald shoulder-straps for her Mainbocher dress. Countess Edith di Zoppola confesses that her diamond leaves were bought by her father at the Paris Exposition, worn by her mother, and now, after a little face-lifting, are her most admired jewels. A cigarette box that Mrs. Wil-

liams carries is a French antique that she picked up in Paris. And Mrs. Frederick T. Frelinghuysen's mother-of-pearl cigarette box, with modern diamond initials, was once upon a time her grandmother's card-case.

. . . and by their hair-dos, too, they set themselves apart. Mrs. Talbott with her clean part straight through her immaculate coiffure. The Countess di Zoppola with her hair cut short and swirled in back, brushed smoothly in front and curled softly at the ends—all very neat and natural looking. Mrs. Harrison Williams—who, by the way, does her own hair—with a perfectly natural sweep in front. Miss Louise Iselin—with a different hair-do every few weeks. And no wonder, since her hairdresser says she has one of the most beautifully shaped heads and finest natural hairlines you can find in New York.

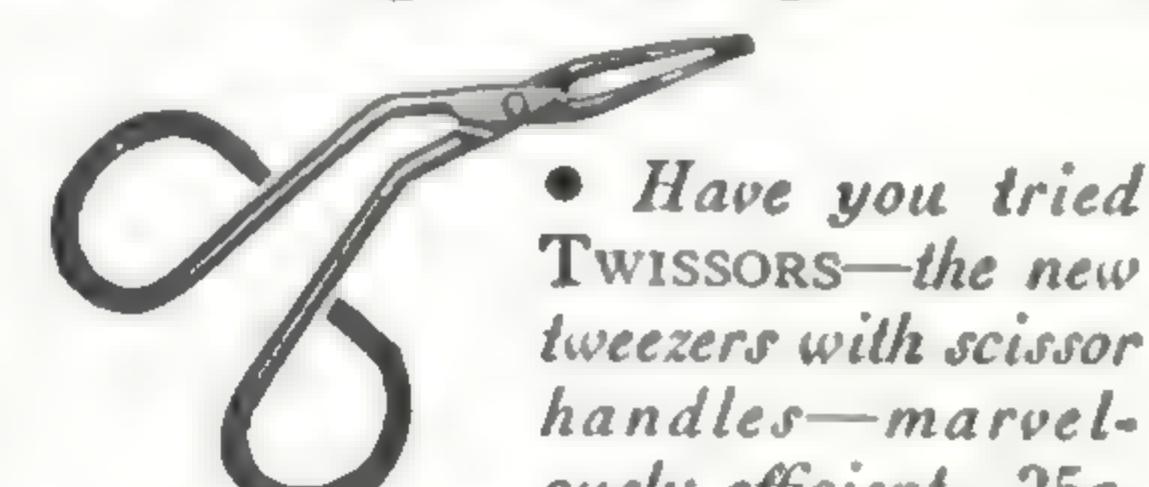
Thus, the personal details go on. By carrying a *coq* fan with a crystal handle, as does Mrs. Gilbert Miller; by having one of those heavy cotton *dirndl's* that Bavarian peasants wear copied in thin flowered mull, as does Mrs. Frelinghuysen; by having a man tailor make her corduroy country pyjamas, as does Mrs. Hermann Oelrichs; by having a golf skirt made of yellow chamois, as does Mrs. Carroll Carstairs; by throwing a veil studded with paillettes over her face at night, as does Mrs. Shevlin Smith . . . thus they express themselves.



DO CANDLELIT dinner tables and twilight teas appear in your When-to-be-Beautiful Chart these early spring months? Then make this simple, amusing experiment: First, make up your face. Then, with KURLASH, curl the lashes of *one eye*. Add LASHTINT to these lashtips and touch the eyelid with SHADETTE. Now light a candle in a dark room and look in your mirror. Notice how the side of your face with the eye un beautified "fades away" in the candlelight . . . but how the other seems more delicately tinted, glowing and alive, with the beautified eye shining from a dark entrancing frame. Now you know why most beautiful women are NEVER seen without eye make-up and curled and glorified lashes. KURLASH does it without heat, cosmetics or practice. (\$1 at all good stores.)



Naturally, the candlelight test is also going to show up straggly, bushy or poorly marked brows very clearly. And that will be your cue to send for TWEEZETTE, the automatic tweezers that whisk away offending hairs, roots and all, so quickly you'll feel not a twinge. It's \$1. And probably you'll want a LASHPAC also with a unique stick of mascara, like a lipstick, to darken lashes and mark brows. It has a clever little brush to smooth them and remove powder. Same price, \$1, at good stores.



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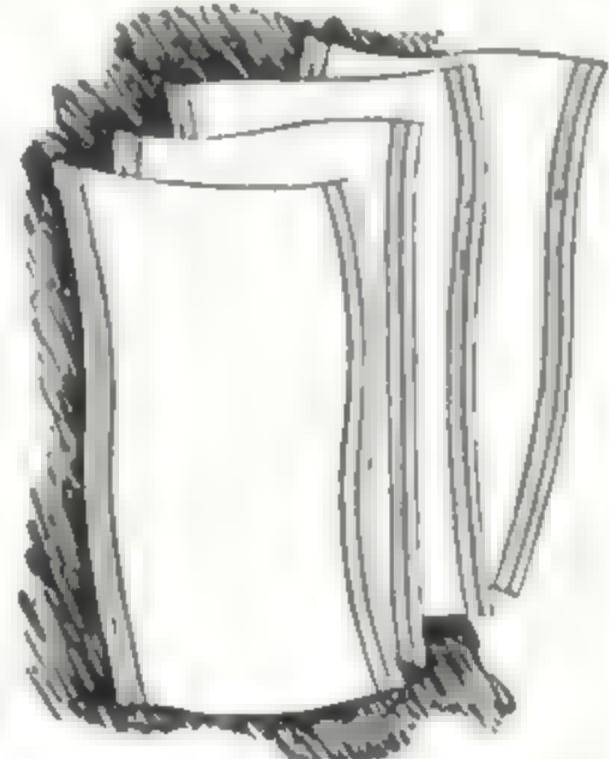
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Martex
DRY-ME-DRY
Dish Towel

VOGUE'S SPOT-LIGHT

(Continued from page 56) yourself: How many paintings give you that glow? And how many people do you know that are genuinely moved by looking at certain canvases?

Watch people in an art gallery. Their lowered voices are artificial enough. Why this hallowed air about painting? Look at their faces. How many are animated by any true emotion? That smart young matron gushes over a Joe Jones wheat-field. Would she have gushed if the critics had not called Joe Jones the discovery of the season? That dowager, inspecting a Lucioni still-life, says "Look at that glass, why you could pick it up!" Is that a direct aesthetic reaction?

Would Van Gogh have been on the lips of every débutante and office-girl this winter if there had been no bally-hoo about his show, and no press stories of his mad and passionate life? Perhaps. We find it hard to imagine how any one could remain unmoved by that exhibition, so great a revelation it was of human intensity and pain-ridden talent. Even so, Van Gogh is no new name. People could have found out his stature before the Modern Museum handed it to them on a platter.

And Goya? Was society always aware of his greatness, or did the show at the Metropolitan make his name so popular on the lips of the cultured? How many of them, stumbling across the "Horrors of War" in a book-shop, would have thought them the work of genius?

We would like to be optimists. We would like to believe that real genius in any art reveals itself spontaneously to its observer: that people stand in awe before the Patinir triptych at the Metropolitan Museum not because it is the Museum's latest acquisition, but because they are entranced by the jewel-like beauty of the painting and its charming story-telling intricacy; that they were silenced by the Canalettos at Knoedler's because they emanated such limitless serenity; that they worship the Grecos in the Frick Collection for their exalted spirit and strange pervading light, the Piero della Francesca for its simple nobility; the Ingres for its lucid perfection.

It is just as fallacious—and as widespread—to like an old painting because it is old as to like a new painting because it is new. It is even more fallacious to like a canvas because some critic tells you it is an excellent canvas. Critics have done as much harm as any one in forcing unripe talent down the public maw, and imposing on people an aesthetic jargon which confuses them even more than they are confused already. If ever anything could be called chi-chi, it is the language that, issuing from the mouths of dealers, journalists, and (too often) the artists themselves, surrounds contemporary art and makes any direct reaction on the part of the public well-nigh impossible.

Therefore, we pray, stand up for yourselves. Don't rave over a painting unless you'd really like to live with it yourself. And don't wait for Museums to rediscover past greatness for you. The heart, as Luella Gear so aptly sings in "On Your Toes," is quicker than the eye. And your eye is as quick as the next person's. So—rely on it.

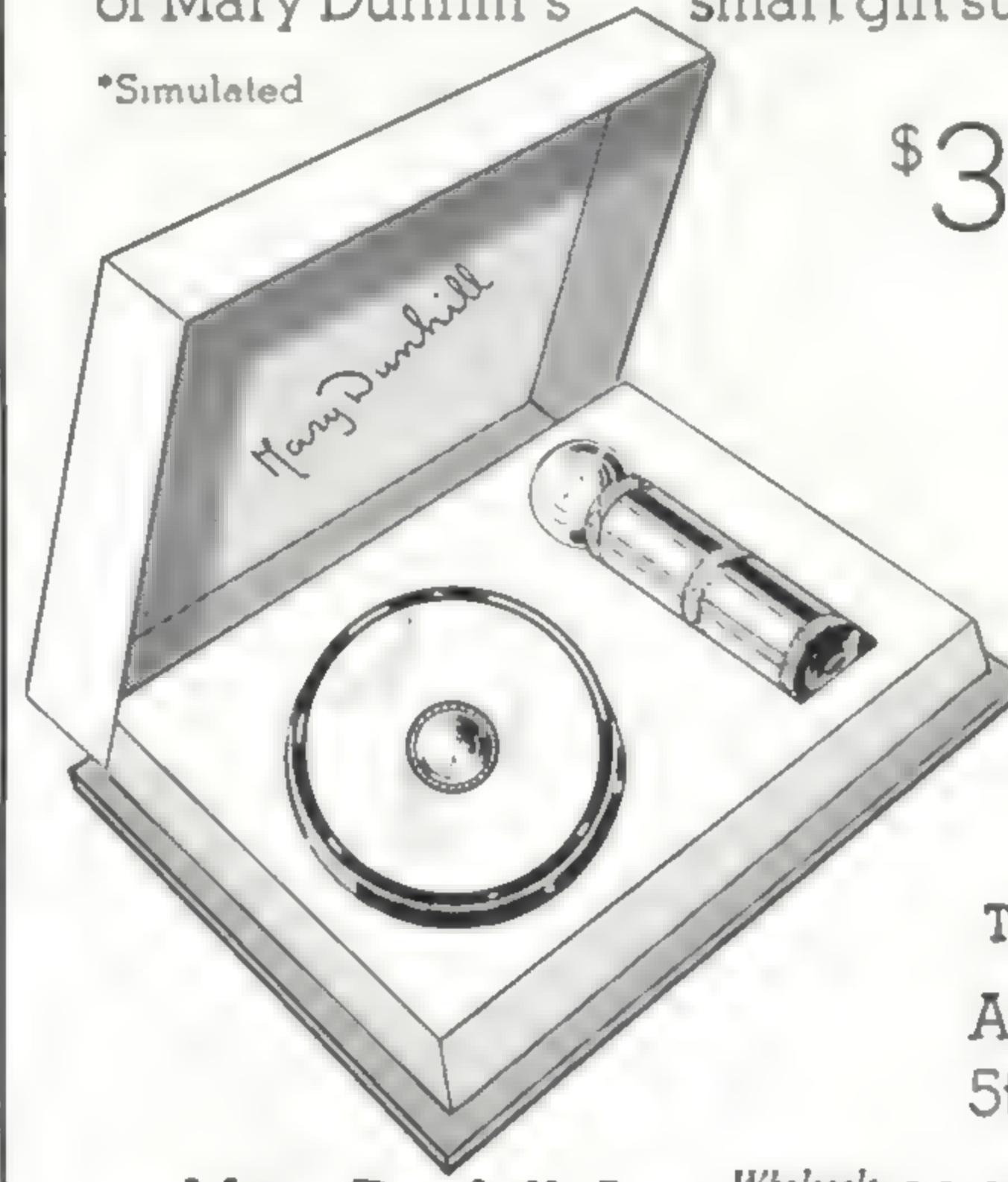
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SUMMER IMAGE

(Continued from page 63) Each time that we launch forth on our yearly prediction of the smart summer image we find, first, that nothing is new under the sun. People either sunburn or they don't. They want to look healthy. They cut their hair shorter. Then, we find that everything is new! There are new methods of tanning; new ways of looking natural; new stunts we never heard of till 1936.

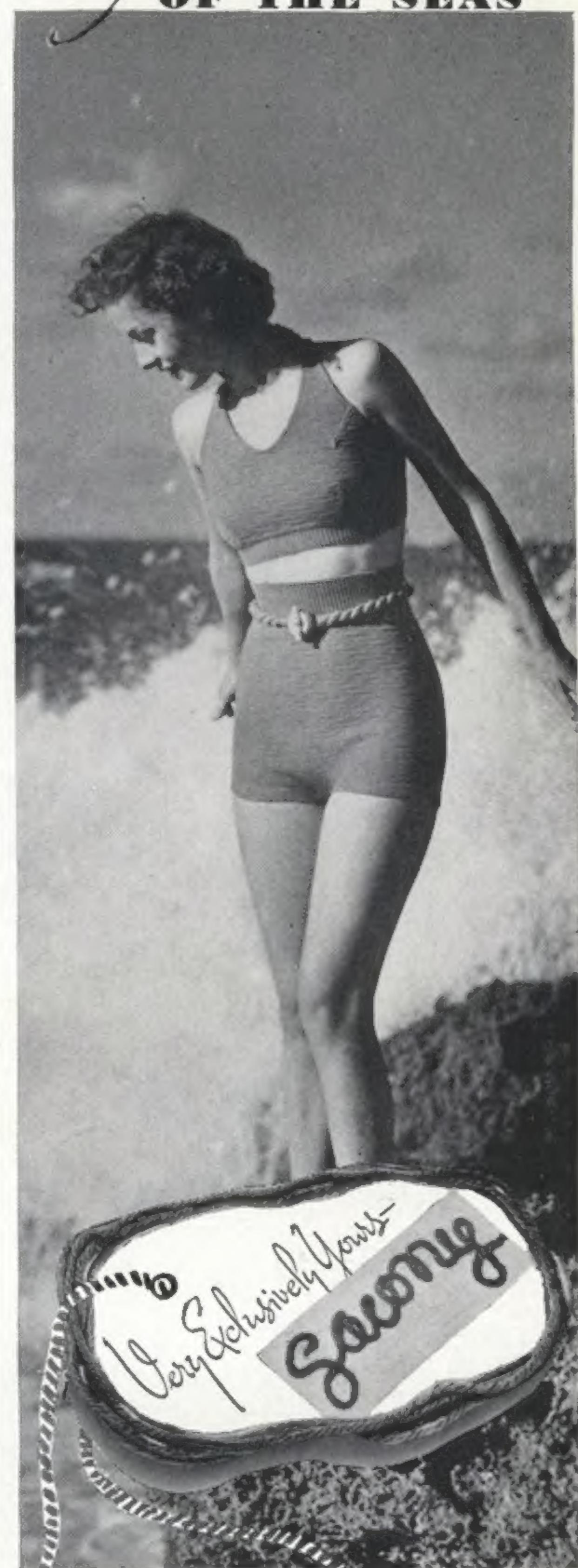
The sunburn question has assumed practically universal interest. Active sportswomen who follow the sun around, even on snowy midwinter mountains, never lose their tan entirely. And almost every woman tans a little bit even if she only works in her garden or goes on week-ends. Certainly this year, there is a more complete realization than ever before (as we say on page 63) of the necessity of protecting your skin against the ravages of the sun. Part of this belated realization comes from the devastation already effected on unprotected skins; part from the white fury of the medical profession on the subject of defenceless skins; part, perhaps, to our own sage counsels. At any rate, on the Riviera and at Palm Beach this season, people oiled, creamed, and lotioned religiously.

One of the new stunts of shiny make-up is to use a coloured oil, such as Guerlain's browning oil, instead of rouge, since rouge, *per se*, is so much out of the sports picture. Even very deep shades of powder can take the place of rouge, and Caron's almost incredible range of shades in powders that verge on rouge, and sifted rouges that verge on powder, can be combined to marvellously natural effect. One of the most amusing sunburn ideas is from the Paris house of Jean Patou—a chart of powder and creams to accommodate deepening skin tones.

As significant as adequate protection for the skin, is the business of properly prescribed dark glasses. It doesn't do your eyes any good to be squinting through poorly ground glass. Then, there was the fine theory that, behind dark glasses, the much needed cream or oil could always be applied around your eyes. But the cream or oil getting in the eyes made them smart or was annoying, so the Richard Hudnut salon advised their clients about the mixture of orris-root and cucumber-juice, which can get into your eyes and you won't even know it. But when you remove the dark blenders, there are white circles standing out from your sun-tanned skin, or, if you have foolishly gone without glasses, fine white wrinkles from blinking at the sun. If you try a regulation make-up lotion in this area alone, you find you can't blend it in naturally with the rest of your skin. It was Primrose House who evolved the formula of a coloured eye cream, moist and natural looking.

One definite summer note wafted over from Paris is the marked appearance of outdoor perfumes—flowery scents, field bouquets. And in New York, single flower perfumes are amazing their creators by a complete renascence in popularity. Eau de Colognes and toilet-waters are sold by the gallon. We will all smell like summer, this summer.

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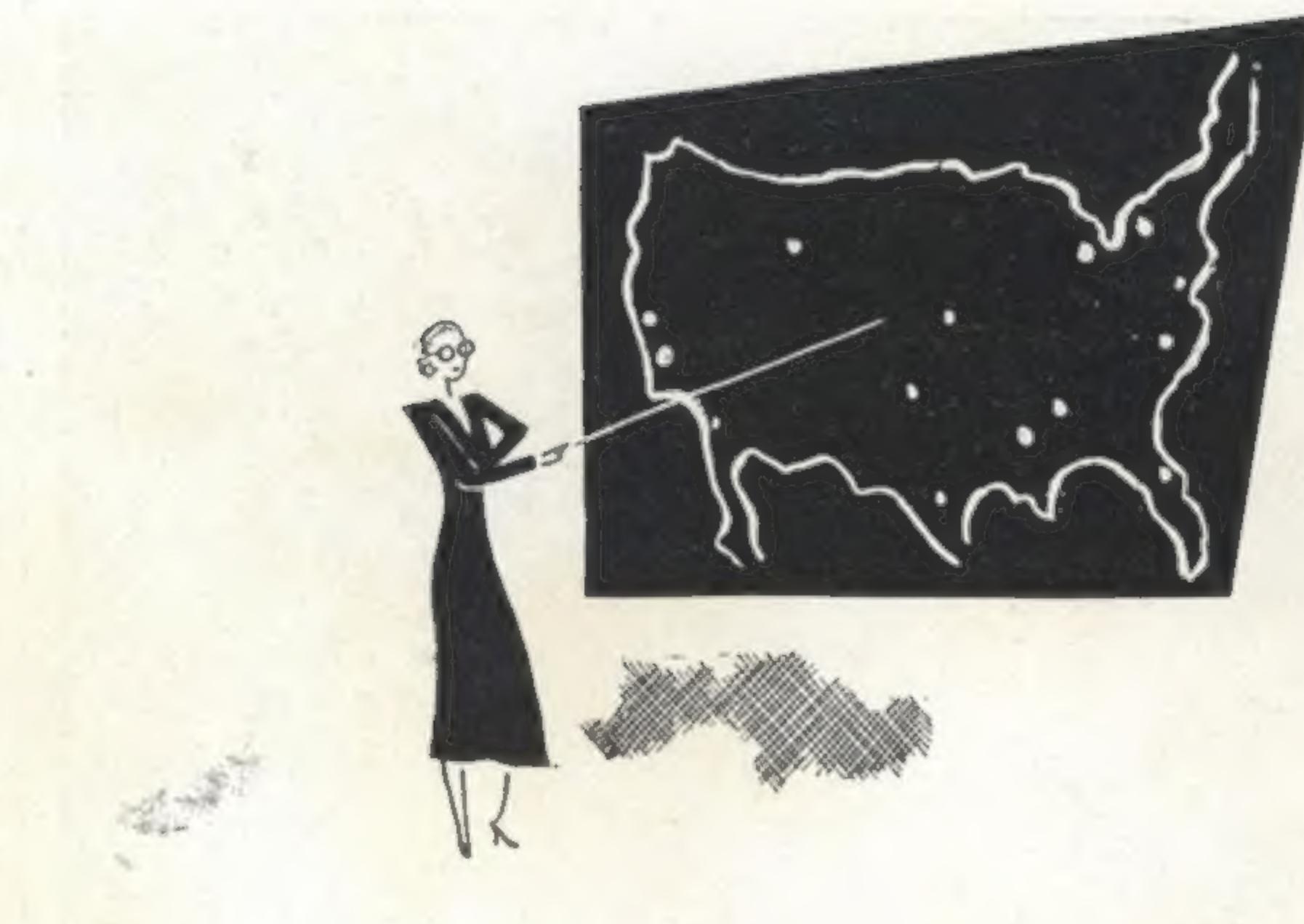
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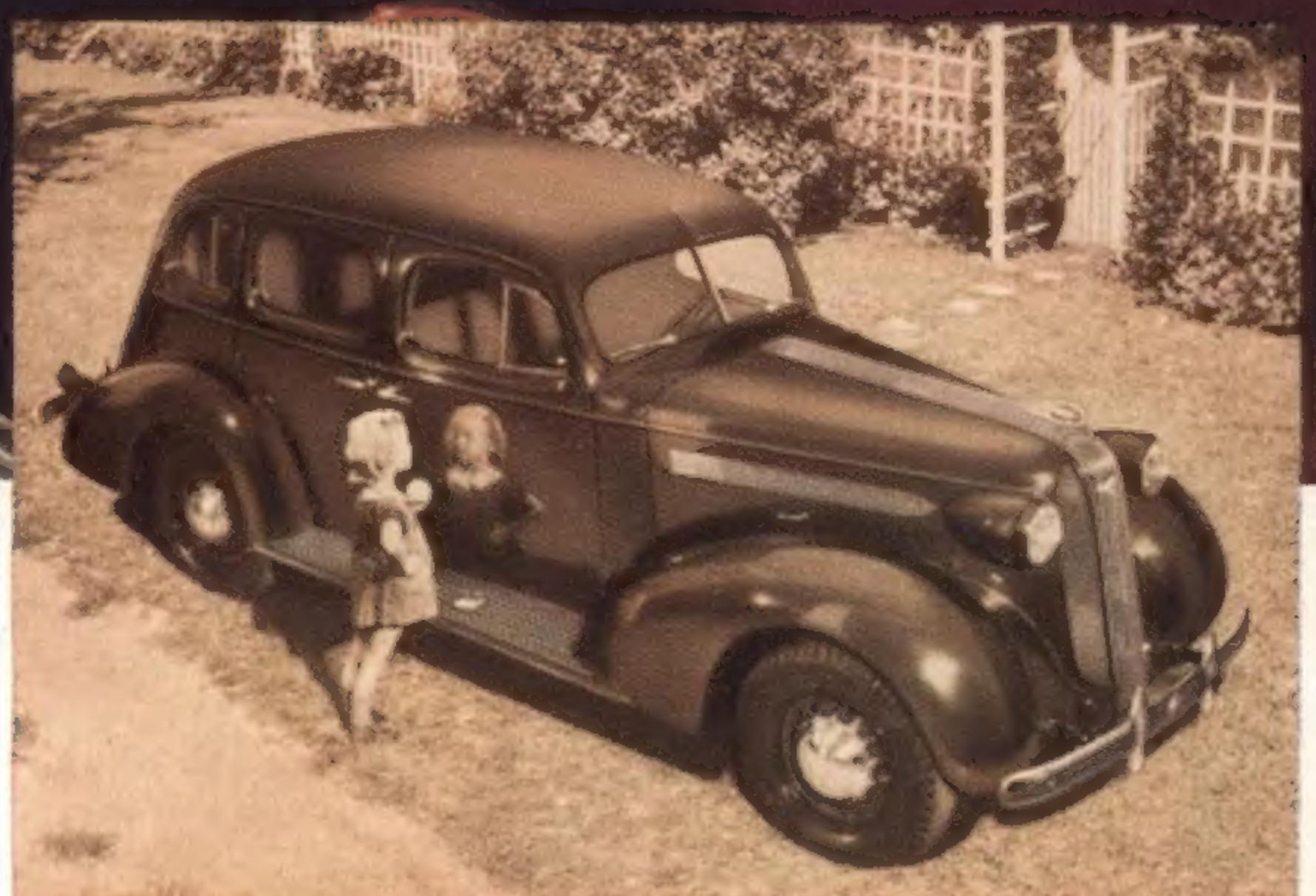
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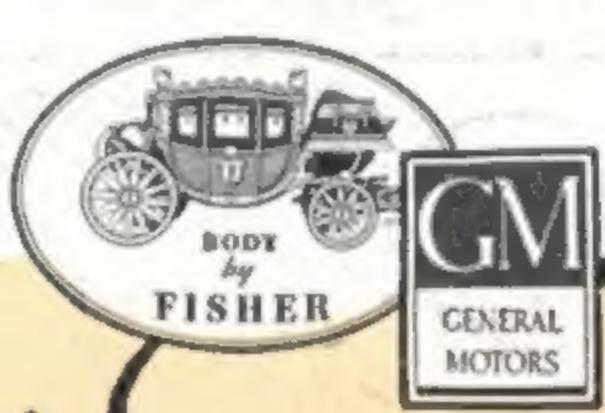
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